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THE Pirate Movies

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The San Francisco Bay Guardian

July 11-17, 2001

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The cover: Photo courtesy of Frameline.
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in this issue

The tenants movement won a huge victory, and Mayor Willie Brown suffered a major defeat that demonstrates the weakening power of his administration and his machine, when the Board of Supervisors overrode the mayor's veto and approved legislation limiting tenancies in common.

The TIC legislation was a top priority for the tenants — and a complicated political issue. TICs are, in essence, a backdoor way to get around the city's limit on condominium conversions. They're also, for a lot of people, the only affordable way to buy a home.

The new legislation treats TICs as what they are: condos that take rental housing off of the market. In many cases TICs are also fuel for real estate speculators, who find they can make a lot more money by evicting all of the tenants in a multi-unit rental property, then cutting it up and selling it as individual units.

But the debate at the board went beyond the specifics of the measure. Sups. Matt Gonzalez and Jake McGoldrick both articulated the message that has been lost in much of the debate: the right to own property shouldn't include the right to destroy other people's lives.

TICs are (as our city editor, Chris Cook, once noted) the worst side of capitalism: they pit people who have a moderate amount of resources against those who have none at all. What McGoldrick noted was that he and the others supes aren't against homeownership; they're just against homeownership when it almost inevitably costs somebody else his or her home.

And that, in a nutshell, is the problem with TICs: all too often, they involve the forced eviction of a long-term tenant, who is effectively thrown out of San Francisco.

Tim Redmond
tredmond@sfbg.com

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The best thing about the first time is it only happens once, in Andrea Nemerson's alt.sex.column.

Media all-stars

Take to the field, in Norman Solomon's Media Beat.

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Living to tell about it, in Dan Leone's Looseleaf.

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lightly." —The Washington Post Book World

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letters to the editor

Health care — for all

I am writing on behalf of the members of the Emergency Coalition to Save Public Health to thank the *Bay Guardian* for its continued support for decent public health services in San Francisco. You have consistently provided excellent news coverage and editorials on this important issue.

One clarification, though. The Emergency Coalition to Save Public Health is fighting for adequate funding and democratic community control of our entire Department of Public Health and its services. We are concerned about the survival and quality of acute care at San Francisco General Hospital, but we are equally concerned about deteriorating conditions at Laguna Honda Hospital, at the Mental Health Rehab Facility next to SFGH, and at our primary care health clinics, community mental health facilities, and community-based services for substance abuse, AIDS, and mental health. An adequate health care delivery system includes all levels of care: prevention, primary, secondary, and tertiary.

We have also been in various battles to make the "nonprofit" hospitals in San Francisco provide charity care in return for their multimillion-dollar tax breaks. Almost all private hospitals in S.F. are now controlled by Catholic Healthcare West or Sutter, which provide less than 1 percent of their gross revenues in charity care, instead of the standard 3 percent. We are also helping Save Our Services and SEIU 790 make the Bayview Hunters Point Foundation honor its city contract to provide Bayview-Hunters Point and Tenderloin residents with badly needed services.

Mayor Brown's "healthcare" budget continues this trend. Brown's budget provides no relief from dangerous understaffing in city-operated or contracted health services, and his initiatives on health insurance for children and employees of city contractors largely use private hospitals and providers. At least 25 percent of the money will be spent on administration, while city-operated and city-funded community health services will continue to deteriorate and downsize due to neglect.

Nora Roman
San Francisco

MUD and renewables

While the editorial "Don't Let the MUD Slide" in the June 27 issue is on the mark with its support of publicly controlled power, it fails to acknowledge the bigger picture. The real question is not who owns the power, but what kind of power we plan to use. A recent CALPIRG study indicates that California could easily be receiving about half of all its power from solar, wind, and geothermal energy. The editorial neglects to mention that MUD's support of these environmentally friendly sources is what makes its implementation so necessary.

Michael Keefe-Feldman
Daly City

Neighbors against the shelter

Regarding your story on city attorney candidate Steven Williams and his representing neighbors who live near the proposed Castro homeless queer youth facility (at 2500 Market) at a Planning Commission meeting ("Williams to Remain in City Attorney Race," June 27): As

persons who served on the "pro" team for that shelter, we know well who these folks were that Williams represented. We spent a year trying to work with these neighbors. Despite endless meetings and numerous compromises, when the final vote was taken on the project, both the "con" and the "neutral" teams voted against the shelter. To say that these folks were not opposed to the shelter is like saying that PG&E is not opposed to MUD. The folks Williams represented were on the "con" and "neutral" teams.

Sadly, while all of us struggled to make that shelter a reality, battling NIMBYism from folks who should know better, queer youth slept on the streets, out in the rain, out in the cold.

Tommi Avicelli Mecca
and Robert Haaland
San Francisco

Give me Mrs. Peel

In Cheryl Eddy's article on women action heroes in today's media, she states, "While previous generations had their pick of female superheroes — Wonder Woman, the Bionic Woman, ElectroWoman and Dynagirl — today's power females don't need capes and mechanical body parts to win battles" ["Girlyaction," 7/4/01].

Ms. Eddy fails to mention the coolest and sexiest action woman of the last 40 years: Diana Rigg's leather-clad Emma Peel from *The Avengers*. Mrs. Peel was more athletic and tougher than her male partner, John Steed.

In a battle of power, cool, and style machismo, give me Mrs. Peel any day.

Charles Burch
San Francisco

For the record

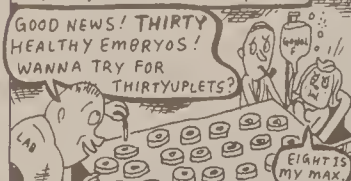
Some of Ken Kloc's credentials were inadvertently omitted from "Hot Property," 7/4/11. Kloc, a chemist who sat on the U.S. Navy's Restoration Advisory Board for the cleanup of the Alameda Naval Air Station, did so while working for Arc Ecology, an environmental justice group.

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BY LLOYD DANGLE

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LET'S TALK: A GUIDE TO IMPROVING COUPLE COMMUNICATION

Does it seem strange to think of using good communication skills to create distance? Some people find themselves hopping from relationship to relationship in a never-ending cycle of hope followed by disappointment because they draw too close for comfort to the strange other, become frightened, and back out altogether. If you can learn to create some space for yourself in ways other than picking a fight or ending the relationship, you might find that you can stick around within the couple for longer than a while.

Wouldn't it be wonderful if Person A could say "I've been feeling a bit crowded and put upon lately. I think I am going to take a day off and walk in the woods by myself" and Person B would respond "Go enjoy yourself, Sweetie; I'll even wash your car while you're gone."

What if Person A didn't realize what that she needed some time to be alone, but just became crankier and less communicative until Person B said "What a pill!" and walked off in disgust. Person A would still wind up getting some needed time alone, but at what cost to the harmony of the couple.

Since you are 50% of any intimate relationship in which you are involved, you must first learn what it takes for you to thrive before you can begin to teach the other person the delicate art of caring for you in your preferred manner. The illustration above is about finding a direct way of obtaining some needed distance from your mate. Certainly if you also learn techniques to invite your partner closer when what you want is more closeness, then you are increasing the likelihood of being happier in your relationship.

Virginia Satir, a pioneer in the field of communications, speaks of Five Freedoms a person needs to enjoy in order to be fulfilled.

* The freedom to see and hear what is here instead of what should be, was, or will be

* The freedom to say what you feel and think instead of what you imagine you should

* The freedom to feel what you do feel instead of what you ought to feel

* The freedom to ask for what you want instead of waiting for it to be offered

* The freedom to take risks in your own behalf instead of avoiding rocking the boat

I can't think of a better way to outline what I define as a good, nourishing relationship than one in which these freedoms are available to both partners. What we are learning here are ways and means for you to achieve a relationship in which you can feel comfortable both exercising these freedoms and extending them to your partner.

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opinion

by margaret brodtkin

Another bungled budget

Once again the Board of Supervisors has played a marginal role in the most important policy-making process in our city: creating the annual city budget. The result is a budget process with no checks and balances.

It's the mayor who hires department heads, supervises their work, and creates their budgets. No matter how skilled the Mayor's Office and city departments may be, the public is entitled to a strong legislative branch of government that provides oversight, scrutiny, and new ideas.

Generally, the board tinkers with less than half a percent of the overall budget. The basic premises of the budget are not questioned; the fiscal implications of many city practices are not analyzed; the staffing structure of the city remains untouched. While the board may support policies that differ from the executive branch, those differences are rarely reflected in how the city allocates its resources.

Every politician runs for office promising an unprecedented level of fiscal accountability. Yet if the Board of Supervisors is to deliver on this promise, it must set clear policies that guide its financial decisions and exercise the political courage to challenge the status quo.

For instance, the board might consider whether funds could be transferred from law enforcement to crime prevention. In order to evaluate this possibility, the board would have to investigate issues such as the deployment of staff in the police department and the number of fire stations needed to protect public safety.

If resources are to be freed up for new priorities, the board should also scrutinize the city's largest department, the Department of Public Health. Supervisors should analyze our health system's reliance on San Francisco General Hospital and look critically at such things as the cost of drugs, subspecialists, and medical testing.

For the first time in many years it appears that the board has the political will to actually challenge basic budget assumptions — and make significant

reallocations. But this will not happen unless the board is committed to changing its approach to the budget process.

Here are some suggestions for next year's budget:

1. Conduct a public hearing on the budget process, so community members can offer ideas about procedural improvements and budget assumptions that should be investigated.

2. Work on the city budget year-round. Since the budget is essentially the same each year, there is nothing preventing the board from using the current year's budget as its basis of analysis.

3. Expand the role of the budget analyst. Currently, the budget analyst spends just two weeks reviewing the budget and only evaluates the justification of the proposed budget increases. It is the board's responsibility to direct the budget analyst to respond to more basic policy and program questions that have budget implications. The board should develop a yearlong work plan with the budget analyst and evaluate what additional services will be needed.

4. Allocate adequate resources to give board members the expert help they need to play a meaningful role in the budget process. Given the potential benefit to taxpayers, a million dollar increase in budget-related expenses could be more than justified. This should be done immediately, preferably within the current budget, as a commitment to the public that board members do not intend to do business as usual in the coming year.

The public is entitled to both a strong executive branch and a strong legislative branch of government. This requires political skill as well as political will. The current Board of Supervisors has an important opportunity to provide the necessary checks and balances in the city budget process to ensure a budget that truly reflects the community's priorities.

Margaret Brodtkin is executive director of Coleman Advocates for Children and Youth.

editorials

MUD: The next steps

The debate over two public power charter amendments continues, with rival measures by Sups. Gavin Newsom and Tom Ammiano headed for a final showdown July 23. Ammiano's measure has improved since last week, and he has made some efforts to work with the campaign for a municipal utility district (he showed up to promote both the MUD and his charter amendment at a San Francisco Tomorrow endorsement meeting July 7). Newsom has scrambled to make his version more palatable to public power advocates, but he has solicited no input from MUD backers and has shown no signs of wanting to work on a joint campaign.

So at this point it's as clear as ever that Newsom's measure needs to be killed. And we're still worried that Ammiano's measure could be seen as a competitor to the MUD (which is already on the November ballot), could serve to confuse voters, and could help the enemies of public power defeat both proposals at the

polls (see "The MUD Must Remain" 7/4/01).

But the bottom line is that the MUD-versus-charter amendments debate has been a significant diversion for the public power forces, and whether or not Ammiano's measure is approved for the ballot, the united popular front that has been pushing this issue for months needs to work in concert toward a November victory.

That means if Ammiano's charter measure is going to be a companion to the MUD, he and his staff need to work with the MUD campaign as equal partners. If Ammiano's proposal gets on the ballot, labor, environmental, and community groups need to approach the two measures as a package and endorse both.

This is a rare and historic moment: support for public power is soaring, support for PG&E has almost vanished, and San Francisco has the best chance in half a century of fulfilling the mandate of the Raker Act and creating a public power system.

Stop the Presidio hotel

Although environmentalists are reacting with shock to the latest proposal for the Presidio — a luxury tourist hotel (see "The Hotel Presidio" 7/4/01) — nobody should be surprised by the plan. The minute Congress voted to approve Rep. Nancy Pelosi's bill to turn the Presidio over to a private trust (a move many of those same environmental groups supported), the die was cast. Any hope of creating a real urban national park disappeared.

Already, George Lucas and his film operation have been given the rights to build a new office headquarters in the park. Many of the nonprofits that were supposed to be operating in a safe haven out there are losing their leases so higher-paying commercial tenants can come in. And the next step, inside sources say, is to build a hotel similar to the high-priced Inn at Spanish Bay in Pebble Beach.

Although Presidio Trust officials won't confirm that a hotel is in the works, they admit that plans for

some form of "lodging" will be discussed at a public meeting July 25, 6 p.m., at the Presidio's Golden Gate Club. Activists ought to pack the meeting and let the trust know that a fancy tourist hotel (with all of the environmental impacts it would have on the park and the neighborhood) is the last thing the Presidio needs.

But the trust has never shown any interest in what the public thinks. What opponents of the hotel really should be doing is organizing to demand that Pelosi (or someone else in Congress) introduce a repeal of the Presidio trust bill and turn the park back over to the National Park Service. And they should demand that the Board of Supervisors take the lead with hearings and resolutions aimed at getting Pelosi and Congress to act on repealing the trust. Otherwise, this Pebble Beach-style hotel will be just one more step in the destruction of San Francisco's national park.

HUD ignores evictions

The U.S. Department of Housing and Urban Development has ignored problems in San Francisco for years. Where was HUD while the San Francisco Housing Authority was mispending more than \$18 million federal dollars, as the agency's latest audit now charges. What exactly does the local HUD office, with its 200-plus employees, actually do?

Apparently, monitoring Section 8 expenditures doesn't get much more priority than monitoring SFHA spending. As Cassi Feldman reports on page 19, HUD paid a private landlord, Apartment Investment and Management Company, \$12 million to subsidize low-income housing in Bayview-Hunters Point — and now HUD is ignoring serious problems at the properties.

Hundreds of residents have already filed suit against the company, arguing that its lack of maintenance has resulted in uninhabitable apartments with sickening mold. But that's not the only pending complaint against AIMCO. A recent wave of sus-

picious eviction notices is threatening to drive dozens of people out of their homes. Resident leaders in LaSalle Apartments and Shoreview Apartments, two Section 8 developments, report that new notices are being issued practically every day (we counted 49 since January). AIMCO has been raising rents dramatically based on a mysteriously "recalculated" household income — and then evicting people who can't pay.

AIMCO maintains that it is simply following federal guidelines — and, in fact, HUD gives the company the leeway to raise rent without warning and to evict tenants for even the slightest lease infractions. But that's not how landlords who get huge federal subsidies to provide low-cost housing should operate.

HUD's local office needs to end its hands-off policy and tell AIMCO to stop all evictions until it can investigate the tenants' allegations. If HUD won't act, the Board of Supervisors should intervene and make a stink that can be heard in Washington.

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IBEW, Local 1245, pulls out of Labor Council

By Rachel Brahinsky

The International Brotherhood of Electrical Workers, Local 1245, pulled out of the San Francisco Labor Council July 1, citing the council's recent endorsement of municipal power initiatives.

The union represents about 12,000 employees of Pacific Gas and Electric Company statewide. The utility has a lucrative hold on the local energy business, which could be threatened if voters approve public power in the November election.

The Labor Council voted to endorse the formation of either an independent municipal utility district or a city-run power agency last month (see "Labor Endorses Public Power," 5/16/01). The vote reversed the council's long-held opposition to public power.

Local 1245 responded in a letter at the end of June, telling council leaders it is "officially opposed to any action that could create an energy municipal utility district in San Francisco." Several labor sources said they were concerned that IBEW's decision to quit the council could be used to pressure members to reverse their position. Labor council support is seen as significantly boosting public power's chances this year.

"This is bad for public power because people will say it is dividing the council," a labor source told the *Bay Guardian*. It also might "undercut people like Walter [Johnson, Labor Council secretary treasurer]," who has become a vocal public power advocate. Johnson did not return phone calls to discuss Local 1245's action.

The pullout was one of the last official actions taken by Jack McNally, the longtime Local 1245 business manager who was ejected by an overwhelming vote last month after 21 years in his post. Campaign flyers mailed to Local 1245 members accused McNally of accepting cash and favors from PG&E, including junkets to Europe and a trip to the Super Bowl on PG&E's corporate jet. The flyers supported the election of Perry Zimmerman, who trounced McNally in a June 22 election.

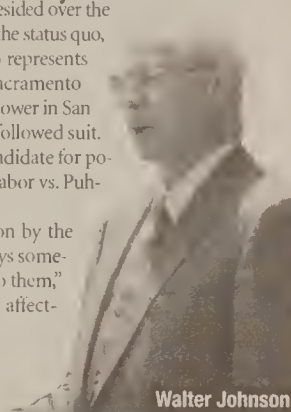
McNally could not be reached by press time.

"[McNally] was too wedded to tying the fate of the union to that of Pacific Gas and Electric," David Walters, a Local 1245 delegate to the Labor Council, told us.

Zimmerman said he won't publicly discuss his plans for the union or the Labor Council until he takes office July 23. The business manager is the most powerful position in the union. McNally presided over the union during a time when the leadership favored the status quo, labor sources told us. So though the union also represents public utility employees in places such as the Sacramento Municipal Utility District, it has opposed public power in San Francisco. The Labor Council has traditionally followed suit. In the past, the group refused to endorse any candidate for political office who supported public power (see "Labor vs. Public Power," 1/17/96).

But with the economic problems brought on by the state energy market, that's changed. "It was always something that affected [Local 1245], so we deferred to them," a Labor Council member told us. "But now it's affecting everyone."

E-mail Rachel Brahinsky at rachel@sfbg.com.



Walter Johnson

Water wars

A new assault on Bechtel deal

By Savannah Blackwell

Sup. Chris Daly has opened a new front in his war on Bechtel Infrastructure Corporation and its \$45 million city contract. In early June, Daly vowed to end the city's deal with the San Francisco Water Alliance, a joint venture of Bechtel and two other private companies (see "Blocking Bechtel," 6/20/01) by cutting its funding out of the budget.

But simply cutting Bechtel's money would not necessarily mean the end of the deal. So on June 28 Daly announced he will hold hearings at the Board of Supervisors' Public Utilities and Deregulation Committee to move forward on another path to termination.

The four-year contract, signed in August 2000, gives Bechtel authority over the Public Utilities Commission's \$4 billion project to rebuild much of the

city's 150-mile-long water system. Arguing that it could lead to privatization of a priceless city asset, activists bitterly protested the deal (see "Trouble on Tap," 5/31/00). And the contract may not even be worth the millions the city is spending on it: according to PUC staffers interviewed by the *Bay Guardian*, Bechtel employees are not offering effective help in organizing the building program.

The deal includes a clause allowing the city to back out after one year — and that anniversary is at the end of August.

PUC spokesperson Beverly Hennessey said the PUC had no comment.

"The Bechtel higher-ups told me they needed more time," Daly told the *Bay Guardian*. "So I'm going to give them plenty of that in committee."

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

Around City Hall

Eviction notice: Living on the streets is hard enough without city workers confiscating your possessions whenever you leave them unattended. For five years advocates for the homeless have pushed the city to give homeless people advance notice before taking their stuff. They're finally getting somewhere. The Board of Supervisors approved a measure by Sup. Tom Ammiano requiring public employees to leave a note on unattended property giving the owner 24 hours' warning before taking it away. That's the kind of basic civility only Ken Garcia could dislike. (Gabriel Roth)

Take the money and run: Public financing of political campaigns — the best way to get big money out of politics — has cleared a Mayor Willie Brown roadblock. Voters approved the public-funding measure Proposition O in November, but the program looked to be in jeopardy when the mayor failed to allocate the start-up funding in this year's budget. (Brown said the money wasn't needed until next year; advocates of campaign reform accused him of trying to scuttle Prop. O.)

On June 28 the board's Finance Committee agreed to find the money by trimming other expenditures, ensuring that public financing will be a reality in time for the November 2002 election. (Savannah Blackwell)

Battle lines: Realists have been alert for attempts to torpedo the district-elections system ever since the crop of independent-minded supervisors was sworn in in January.

The Brown machine's likeliest strategy was to redraw the district lines so as to return a pro-business majority to the board.

Now the supervisors may have figured out how to counter that play.

The district lines are redrawn every 10 years, after the census. The mayor, the supervisors, and the director of the Department of Elections each appoint three members to the task force that redraws the borders. The elections director reports to the mayor — meaning that when the task force convenes later this year, Brown will be in control.

But the supes are considering a charter amendment to reform the Elections Department — and one happy side effect would be to strip that power from the mayor.

The measure, which combines proposals by Sups. Chris Daly, Matt Gonzalez, and Gavin Newsom, would put the Elections Department under the control of a commission whose members would be appointed by the supes, the treasurer, the school board, the district attorney, the city attorney, and the public defender, as well as the mayor.

It would also require that the district lines be redrawn to adjust for the census's typical undercounting of minorities. So the Brown-sponsored lines would be scrapped. The mayor, the board, and the new Elections Commission would appoint a new task force — and the next supervisorial districts would be determined by a truly independent body. (Roth)

Won't get fooled again: A feud between Sups. Newsom and Gerardo Sandoval has been resolved, but Sandoval's not happy.

The contretemps centered on a program to send low-income kids from the city's southeastern neighborhoods to learn sailing at the Marina Yacht Harbor. Sandoval, who represents some of the kids, wanted the money for the program to come from docking fees paid by yacht owners. Newsom had no objection to the program, but he didn't want the yacht owners, many of whom are his constituents, to pay for it.

Two weeks ago Sup. Mark Leno tried to cool down this little class war by finding the money elsewhere in the 2001-02 budget. Sandoval agreed — thinking, apparently, that those funds would be available immediately. Not so: money in next year's budget doesn't come through until August.

"I've been fooled," Sandoval said at the board's July 2 meeting.

Controller Ed Harrington suggested the Recreation and Park Department put up the money now, then be paid back in the next fiscal year. But given the lateness of the season, it's unlikely many low-income kids will make it to the docks this summer. (Blackwell)

A weaker mayor? A couple of supervisors are taking aim at San Francisco's imperial mayor with charter amendments that would reduce the power of the chief executive.

Sups. Jake McGoldrick and Gonzalez have suggested allowing the supes to make some appointments to the Planning Commission and the Board of Appeals, which between them determine the city's land-use policy. McGoldrick also wants to amend the city's political calendar to give the supervisors more time to study the mayor's budget — and thus to affect public spending. (Roth)



Gavin Newsom



Jake McGoldrick

Tunnel vision

Activists fight destruction of Golden Gate Park tunnels

By Adrianna Khoo

San Franciscans have long strolled Golden Gate Park's tunnels, which are both historical landmarks and pedestrian safety routes. So precious are the underground walkways that San Francisco Architectural Heritage has deemed them worthy of protection.

And they may need protecting.

Plans to build an 800-space parking garage beneath the park's music concourse could mean three of the passageways will be demolished.

"Whether or not we can force the Concourse Authority to put the tunnels back [in the plans] is the question," said Chris Duderstadt, a member of the Alliance for Golden Gate Park.

The Golden Gate Park Concourse Authority was created in 1998 after voters approved the privately funded construction of a parking garage (known on the ballot as Proposition J). On June 12 the authority selected a plan that calls for two tunnels located on the east and west sides of the California Academy of Sciences to be demolished. In addition, the tunnel beginning north of John F. Kennedy Drive would be removed.

Those plans come as a big surprise to activists who opposed the garage construction, saying it would destroy the park's concourse.

Alliance members have vowed to take their case to the Recreation and Park Department's commission, which has yet to sign off on the plans.

Michael Ellzey, the authority's CEO, said garage builders will create some sort of pedestrian network to protect people from traffic, though he could not say how the network would be laid out. He called the alliance's concerns "premature" and "unfair."

Considering that Ellzey's salary has been covered by city money — a direct violation of Prop. J, which stipulated that no public money would be spent on the garage — the alliance says there's good reason not to trust the authority or its representatives.

And so far they've had some luck in getting others to listen. On June 28 the Board of Supervisors' Finance Committee cut \$175,000 that was earmarked in the city's proposed 2001-02 budget for Ellzey's salary.

Price of a dance: \$1,376

When will S.F. loosen up on dance-hall permits?

By Amanda Nowinski

Dancing isn't a crime in San Francisco — unless, of course, you get up and do the hustle in an establishment that hasn't forked over \$1,376 to the San Francisco Police Department for a dance-hall keeper's permit.

It's one of the most expensive permits issued by the cops — considerably pricier, for example, than the permit to run a firearms shooting gallery (\$679).

In May, Sup. Chris Daly proposed that places already holding the two permits required for public gathering and music — the "place of entertainment" and "public assembly" permits — be exempted from the dance-hall fee. But when Daly introduced his legislation last week to the Board of Supervisor's Audit Labor and Government Efficiency Committee, Sup. Jake McGoldrick asked for a continuance.

Why is McGoldrick so cranky about getting one's groove on? "There were concerns expressed by members of the community that we would be unable to enforce important safety concerns, to know whether or not the [establishments] have enough structural integrity to handle dancing, and to address issues of plumbing and electrical works," he told the *Bay Guardian*. "Sound proofing was also identified as a concern, so that serenity around the neighborhood could be achieved."

McGoldrick's concerns sound logical — if you're unfamiliar with the three permits in question, that is. The dance-hall keeper's permit does not address any of the issues McGoldrick cites. All of his concerns are explicitly underlined in the place of entertainment permit, also issued by the SFPD, and in the public assembly permit, issued by the San Francisco Fire Department.

The most significant restriction in the dance-hall keeper's permit is that it allows the police to award the permit based on the "moral character" of the applicant. And of course, the permit yields the city government a hefty sum of cash.

When we explained the nature of the dance-hall keeper's permit to McGoldrick, he admitted that he "couldn't make an informed decision because there was far too much that I needed to know." When we informed him that noise control is stipulated in the place of entertainment permit, he said, "Bang, that's one hurdle taken care of."

Sgt. Ann Mannix, the city police permit officer, is not yet sold on Daly's legislation either: "My number-one concerns are of public safety and sound," she said. Again, is anyone reading the legislation?

Nick Fynn, chair of the San Francisco Late Night Coalition's political action committee, has rallied to have the dance-hall keeper's permit amended for the past two years. "As far as we're concerned, the dance hall permit is an outdated law from a different century," Fynn told us. "It's an issue of letting small-business people get a break so they don't have to go through hours of unnecessary red tape, just to open a place where 50 people can dance."

E-mail Amanda Nowinski at amanda@sfbg.com.

PHOTO OF OUR ROOTS ARE STILL ALIVE BY MARVIN COLLINS

Palestinian mural boarded up

Vandalism mirrors rise in hate crimes

By Kezia Parsons and Camille T. Taiara

On June 26 a historic artwork calling for peace in Israel and the occupied territories was boarded up indefinitely. On the side wall of a corner store in the Mission, the work — San Francisco's only outdoor mural dedicated to the Palestinian struggle — had been the victim of a series of attacks that left the store owner, the landlord, and the artists afraid the entire building might be burned to the ground.

The case, some activists say, is just the latest example of a marked rise in hate crimes against Arabs and Arab Americans in the Bay Area since the onset of the second intifada last fall.

Our Roots Are Still Alive was painted by a group of Jewish, Palestinian, and other community artists 10 years ago as part of the Break the Silence Mural and Art Project, a campaign initiated by four Bay Area Jewish women artists during a visit to the occupied territories. The image depicts various Palestinian characters in traditional garb. A woman feeds white doves — symbols of peace — from an upturned soldier's helmet filled with seed. A Jewish Holocaust survivor holds up a sign calling for an end to the occupation. An Israeli soldier in riot gear wields a baton marked "Made in the USA." A rainbow emerges from behind prison bars, and an ancient cactus — an Arab symbol for patience — grows below.

The mural has been vandalized periodically ever since it went up. But past vandalism was limited to paint-filled balloons thrown at the wall. The recent attacks have been much more ominous.

Vandals used sharp objects to dig out the eyes of figures in the mural and to cut slashes across the throats. Racial slurs were spray-painted above the words "Everyone has a right to a homeland." And the facade was saturated with highly flammable, used motor oil — so much so on one

occasion that the city blocked off the adjacent sidewalk until the wall could be cleaned up.

"The police can only do so much," store owner Basem Kurd told the *Bay Guardian*. Kurd has run the corner store since 1984, and he is afraid of losing his business to arson if the attacks continue to escalate. "I just want to take care of my family and put food on the table," he said.

Neighborhood activists say the boarding up of the mural

amounts to the silencing of free speech. "The silencing of any form of critique of Israel leads to censorship and political racism," Nadine Naber, a board member of the American Arab Anti-Discrimination Committee, noted at a June 26 press conference held by the S.F. chapter of her organization, along with the Break the Silence Mural Pro-

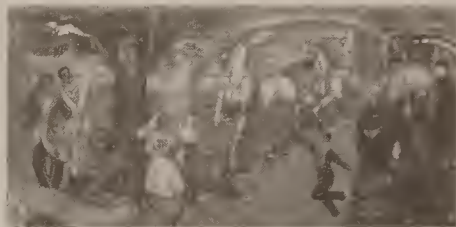
ject, Global Exchange, the Mission Anti-Displacement Coalition, and the International Action Center.

Naber said that she has witnessed a marked rise in hate crimes against Arabs and Arab Americans in the past few months, and that those crimes have remained largely invisible in the public eye.

Fred Gardner, spokesperson for San Francisco district attorney Terrence Hallinan, reports no rise in hate crimes against Arab Americans, but activists like Naber surmise that is because victims are not reporting such incidents.

About 50 people — including Board of Supervisors president Tom Ammiano and Sup. Chris Daly — attended the press conference at the mural site. The media, however, was conspicuously absent. Apart from the Mission District's local firebrand *New Mission News*, there hasn't been a peep about the case out of any of the local newspapers or television stations.

E-mail Camille T. Taiara at camille@sfbg.com.



Crimes of art: A Mission mural is vandalized.

THIS MODERN WORLD

BY TOM TOMORROW

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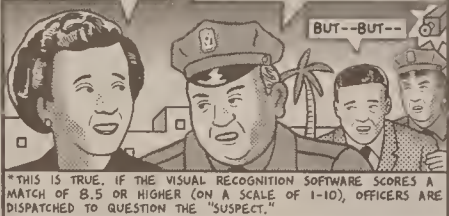
BY THE AUTHORITY VESTED IN ME AS A SMALL BUSINESS OWNER, I HEREBY FINE YOU \$450! LET THIS BE A LESSON TO YOU, YOUNG MAN!



*THIS IS ALSO TRUE. FORTUNATELY, ACME HAS JUST BEEN ORDERED TO CEASE THE PRACTICE AND REFUND THE "FINES."

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I HAD NO IDEA MY HUSBAND WAS A PSYCHOPATHIC KILLER OFFICER! WE'VE GOT AN EIGHTY-FIVE PERCENT BIOMETRIC IMAGING MATCH, MA'AM! YOU'RE LUCKY TO BE ALIVE!



*THIS IS TRUE. IF THE VISUAL RECOGNITION SOFTWARE SCORES A MATCH OF 8.5 OR HIGHER (ON A SCALE OF 1-10), OFFICERS ARE DISPATCHED TO QUESTION THE "SUSPECT."

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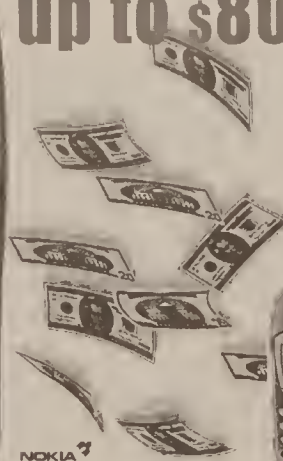
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alerts

by camille t. taiara

District Three speak-out

Thursday, July 12, Sup. Aaron Peskin holds a meeting for District Three residents who wish to have their voices heard on legislative issues. Representatives from the police and fire departments, the Department of Public Works, Muni, and other city departments will be in attendance. 6:30–8:30 p.m., *Bayside Conference Room, Pier One, Embarcadero at Market, S.F.* (415) 554-7453.

Organize for public power

Thursday, July 12, help keep up the pressure for the creation of a local municipal utilities district at a MUD Now Coalition meeting. 7 p.m., *City Blend Cafe, 3087 16th St., S.F.* (415) 346-1522.

'Treasures of Precita Eyes'

Thursday, July 12–Saturday, July 14, support San Francisco's foremost mural arts organization and obtain beautiful artwork for prices as low as \$20 at the Treasures of Precita Eyes Art Auction Benefit for the Precita Eyes Mural Arts and Visitors Center's cultural programs. *Previews Thurs/12–Sat/14, 10 a.m.–5 p.m.; reception Sat/14, 5–10 p.m., 66 Balmy Alley, S.F. Free.* (415) 285-2287.

Truth and reconciliation

Friday, July 13, join Bay Area filmmaker Deborah Hoffman at a Media Alliance-sponsored screening of the Academy Award-nominated *Long Night's Journey into Day*, a documentary by Hoffman and Frances Reid on the Truth and Reconciliation Commission formed in South Africa to address the crimes of the apartheid era. 7 p.m., *Artists' Television Access, 992 Valencia, S.F.* \$5–\$10 sliding scale. (415) 546-6334, ext. 313.

Crimes against the disabled

Saturday, July 14, Disability Advocates of Minorities Organization, Crime Victims with Disabilities Initiative, San Francisco Homeless Coalition, and *Poor* magazine hold a "Senseless Crimes Open Forum" for people with disabilities, their advocates, service providers, and others to address the high rate of violent crimes against people with mental and physical disabilities. 1–5 p.m., *Centro del Pueblo, 474 Valencia, S.F. Free.* (415) 586-2047.

Descend on Bohemian Grove!

Saturday, July 14, 2,500 corporate globalizers and their political henchmen—including top figures in the Bush administration and CEOs of *Fortune* 500 giants—gather at Bohemian Grove, an elite, all-male summer camp, to discuss their plans for the future. Join in a mass protest of the secret meeting of today's monarchs of capital. Call ahead to reserve bus tickets. *Buses depart 11 a.m., Civic Center Plaza, Grove between Polk and Larkin, S.F.* \$15–\$20 sliding scale. *Rally and march 2 p.m., River Access parking lot, five miles west of Guerneville on Hwy. 116, Monte Rio.* (415) 821-6545.

Clean the air

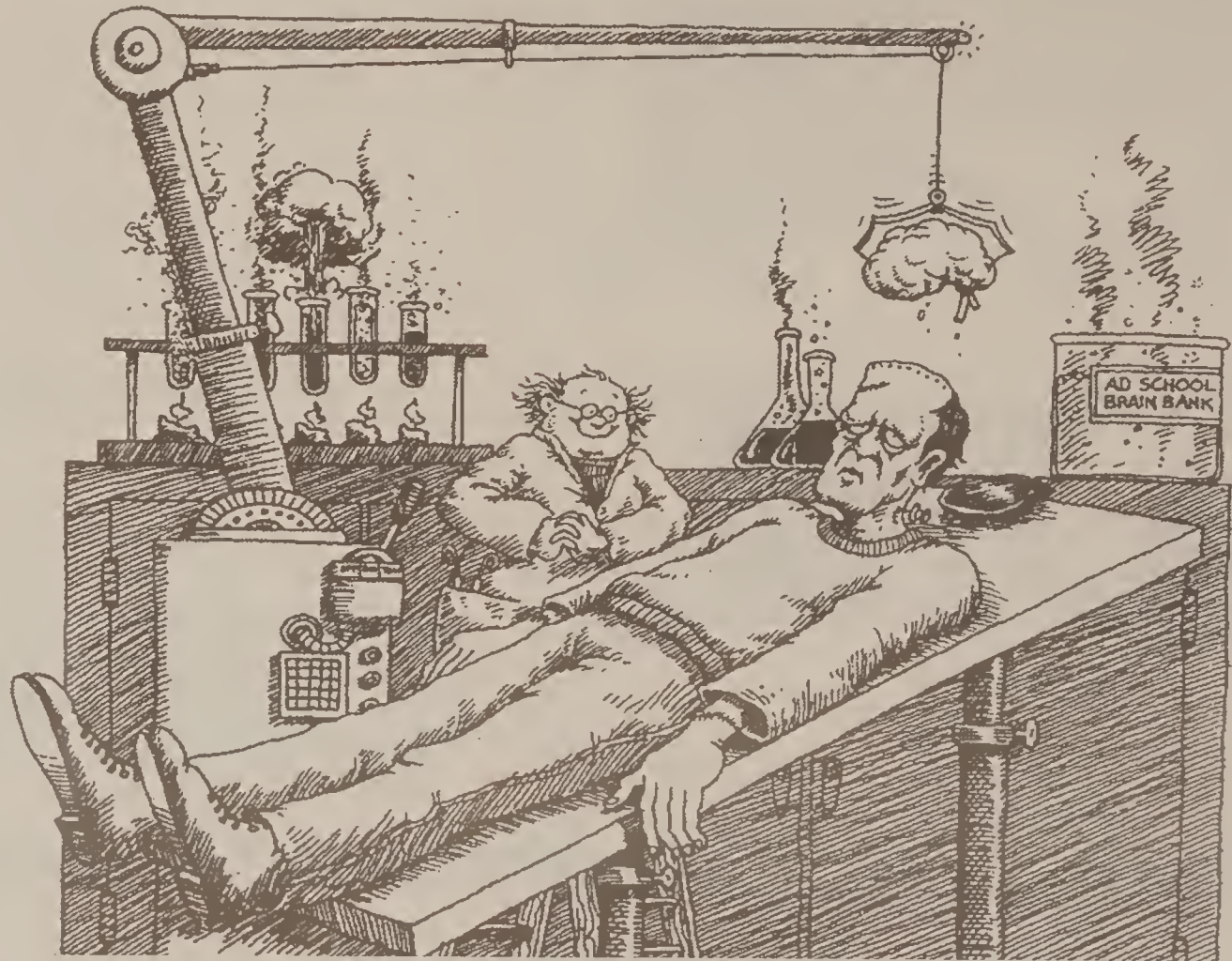
Wednesday, July 18, the Bay Area Air Quality Management District takes its final vote on the Bay Area Clean Air Plan. Join Communities for Better Environment in protesting the lack of public involvement in the develop-

ment of the plan, which includes insufficient standards for industrial polluters, fails to properly identify the health effects of air pollution, and ignores the disproportionate impact of poor air quality on low-income and minority communities. 9 a.m., *Cathe-*

dral Hill Hotel, 1101 Van Ness, S.F. (510) 302-0430.

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact tele-

phone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.



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news public
power

Making amends

Supervisors down to the wire on public power proposals.

By Rachel Brahinsky

The debate on whether to place more than one public power initiative on the November ballot is coming down to the wire. Officials are making last-minute changes and have just 12 days left to draw support from those who have questioned the need to have multiple such measures presented to voters.

Already slated for the fall ballot is a citizen-driven municipal utility district (MUD) initiative. In addition, three members of the Board of Supervisors are pushing proposals to amend the city charter to create a new city-run public power agency.

At a two-and-a-half-hour July 6 hearing in front of the board's Rules Committee, members considered a proposal written by Sup. Tom Ammiano to create a municipal water and power authority. Sups. Gavin Newsom and Tony Hall have cosponsored another proposal that was slated for debate the same day, but Newsom pulled it from the agenda and sent it straight to the full board without a hearing.

Though Newsom said the item was pulled in error, critics questioned whether he intended to avoid public scrutiny of his proposed charter amendment, which has been characterized as friendly to Pacific Gas and Electric. On Monday he churned out an eighth version of his measure — which includes significant changes sug-

gested by public power advocates — and re-sent it to the Rules Committee for a July 11 hearing. Newsom has asked that his measure be merged with Ammiano's. Ammiano said he will decline Newsom's offer.

At the hearing Ammiano reiterated his concern that voters should be allowed to approve his charter amendment because the MUD could be tied up in court. "The issue here of litigation is very possible — we've seen it in the past," he said, adding that the campaigns should be run together. "[With a] unified campaign, it's insurance for us."

Other issues raised included whether a new agency should have the right to overturn the water rate freeze approved by voters in 1998 and whether the mayor should be allowed to veto a decision to take over PG&E's property. The committee also grappled with whether the law should specify that the city should revoke PG&E's contract to sell power here.

Members of the public said the text of Ammiano's charter amendment answers concerns they have had about the MUD proposal.

"I like this charter amendment," Bob Boileau, vice president of the San Francisco Labor Council, said of Ammiano's proposal. "It spells out in detail what we're going to get. They both can and should go forward together."

Other speakers strongly opposed any second measure and urged the board to save the charter amendment for the March 2002 ballot as a backup in case the MUD loses. In a July 9 letter, state senator John Burton echoed that sentiment, saying two measures will confuse voters and he's concerned both will be defeated.

Win or lose, Ross Mirkarimi, campaign director for MUD Now, said the rest of the state will be watching the city's public power debate this year.

To date San Francisco is the only California city that will be voting on the issue this November in the wake of the state energy mess. "There will be many cities who will be watching the success of our ballot," Mirkarimi said.

Ammiano agreed to make several changes to his proposal and the committee continued debate on the item to July 11. Newsom's and Ammiano's will likely both be up for full board discussion July 23, which is the final deadline for a vote.

The Rules Committee meets Wed/11, 10 a.m., Supervisors' Chambers, City Hall, 1 Dr. Carlton B. Goodlett Place, S.F. (415) 554-5184. Copies of the proposals can be obtained from the board clerk.

E-mail Rachel Brahinsky at rachel@sfbg.com.

Margaret Kilgallen

Local artist dies at 33

By Glen Helfand

The Bay Area arts community lost a major talent last week, when Margaret Kilgallen, a maker of rich mural works and paintings, as well as an incredibly sweet human being, succumbed to breast cancer on June 26. She was 33.

Kilgallen, who moved to San Francisco in 1989, created paintings and objects, often large-scale murals, that depicted women, words, and willow foliage. The murals reflect her interest in surfing, banjo playing, hobo culture, and old books, which she repaired as an employee of the San Francisco Main Library.

Her art has been widely exhibited locally at Yerba Buena Center for the Arts, the San Francisco Arts Commission Gallery, John Berggruen Gallery,

and the community-based Luggage Store, which served as something of a clubhouse for her artistic peers.

Her work has been exhibited nationally at the Hammer Museum in Los Angeles and at the Drawing Center and Deitch Projects (her dealer), both in New York. Her last exhibition, for which she created a new wall painting, is on view at the Institute of Contemporary Art in Philadelphia until July 29.

Kilgallen had just taken some important steps in her artwork and personal life: this June she received her master of fine arts degree from Stanford and had her first child, a girl named Asha, with her husband, fellow artist Barry McGee.

She was shy and modest in demeanor, and her achievements



Margaret Kilgallen: The artist is pictured here in a 1997 *Bay Guardian* Goldies photo.

stemmed from tireless work and talent, not careerism. Kilgallen received a *Bay Guardian* Goldie award in 1997 in recognition of her work. "I think my work is cumulative," she said in an interview for that award. "I think I'm dealing with the same issues over and over again. The changes occur in small ways." But her impact on Bay Area art history has been immeasurable. She will be missed.



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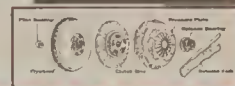
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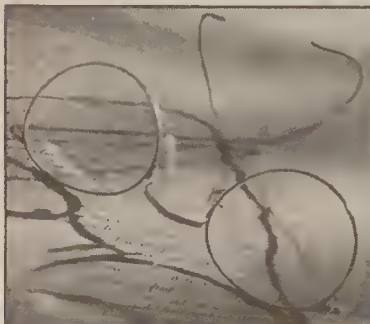
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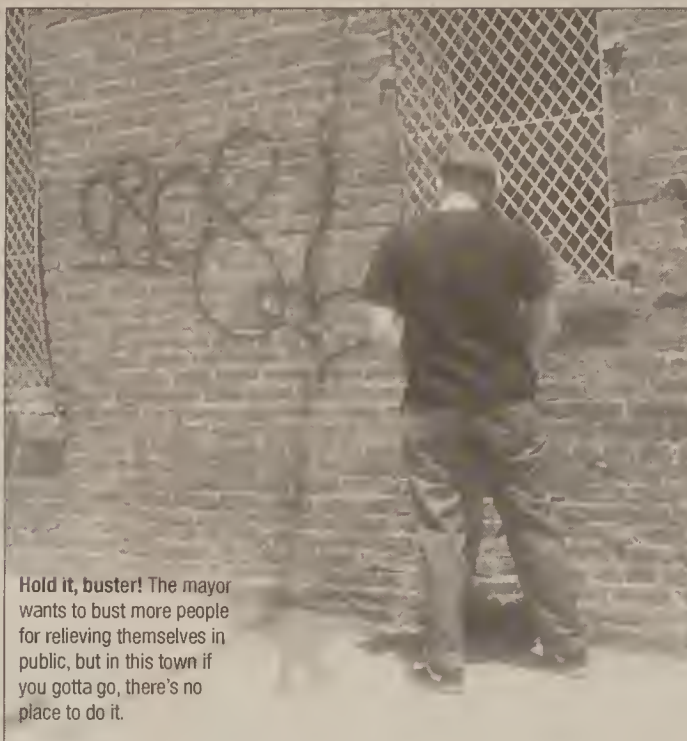
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Hold it, buster! The mayor wants to bust more people for relieving themselves in public, but in this town if you gotta go, there's no place to do it.

Pee I

Going undercover in search of a public toilet.

By A.C. Thompson

For years powerful San Franciscans have clamored for an end to so-called quality-of-life crimes.

Stop the dregs from pissing in public! they shriek. Don't let the bums poop on the sidewalk!

One politician, former supervisor Amos Brown, built a career by uttering the words "urination" and "defecation" so frequently that city hall insiders actually wondered if he suffered from undiagnosed Tourette's syndrome or obsessive-compulsive disorder. *San Francisco Chronicle* attack dog Ken Garcia — a man who refers to homeless people as "human toll booths" — wants illicit excretors thrown in the slammer.

Mayor Willie Brown is the city's most potent proponent of the jail-the-pissers concept. The fedora-wearer has stepped up arrests for "nuisance crimes," turned Golden Gate Park into a helicopter-patrolled police state, and, hoping to drive the homeless masses into the hinterlands, yanked park benches out of United Nations Plaza.

For the past three weeks Brown and District Attorney Terence Hallinan have been locked in a steel-cage grudge match over the issue. Da Mayor wants to dump \$250,000 annually into prosecuting pissers, drinkers, and sleepers. "If people are urinating on the streets ... they ought to be dealt with," Brown recently told the *Chronicle*.

Hallinan, facing a budget crunch, would rather go after bona fide bad guys. Still, last year the San Francisco Police Department doled out 249 tickets for urinating/littering (the offenses are covered by the same law). Not surprisingly, most of the people cited didn't bother to show up in court.

Following in the self-important footsteps of Barbara Ehrenreich, this intrepid reporter decided to do a little experiment. I gulped two pints of Peet's coffee, put one dollar in change in my pocket, and left the posh *Bay Guardian* H.Q. in search of a toilet. The idea was to see just how hard — or easy — it is for a destitute, roofless person with a full bladder to obey the don't-squirt-on-the-street law.

Trudging out into the northern Mission District, I headed over to Franklin Park, a little sliver of greenery at 17th and Bryant Streets. I met Linda, 54, curled up on the grass, flanked by a pair of shopping carts. Pink circular scars covered her weathered hands and ran up the length of her frail-looking arms. Linda's lips were cracked, her teeth crowded and brown and broken off.

I asked if there was a public toilet within a 10-block radius. Linda guffawed like I was hopelessly naive. "There isn't any place to pee around here without spending money," she said. "There aren't any public toilets."

But that doesn't mean Linda thinks

outdoor squirting and squatting is cool. "It's kinda nasty, you know. Some of these people do it in front of kids."

What does Linda make of Willie's quality-of-life crusade? "It's fucked up. Why doesn't he spend that money giving homeless people somewhere warm to sleep? I don't like being out here. I got full-blown AIDS."

Feeling the need to purge, I headed off to continue my experiment. Scouring the streets, I decide Linda was right: in the northern Mission, there's absolutely nowhere to go — unless you can pay for a sandwich at one of the fast-food joints. Strolling through Erie Alley, a graffiti-covered backstreet between Folsom and South Van Ness, I spied eight turds. Something tells me Spot ain't responsible for any of 'em. Rubbish — burned clothes, empty 40 ouncers, rotting fruit, a million cigarette butts, a huge, half-empty bucket of peanut butter — was spread liberally across the alley, which reeked of urine.

Clad in a stained leather jacket, Pam was sitting on a flattened cardboard box. "They only got one public toilet in the Mission — for all these people," she griped.

I went to commune with that toilet, the big green JCDecaux pay pissoir at 16th and Mission Streets, in the heart of the dope zone.

Standing outside the French designer commode, I dropped my quarter into the slot. Nothing happened. The \$180,000 toilet was busted. There are 23 of these things spread across the city, and, according to the *Chronicle*, about 25 percent of 'em are toast.

Desperate, I considered BART — the subway station has a pair of very nasty rest rooms — but quickly nixed the idea. To use the toilets, you've got to buy a ticket — and the minimum round-trip ticket runs \$2.20.

Downtown was little better — and I was getting frantic and walking very, very fast. (What made me think this was a good plan?!) On Market Street between Van Ness Avenue and Powell Street I discovered exactly two free facilities. One was in San Francisco Center, the shopping mall; the other was at the main library. (I figure both will post guards after this story runs.) By the time I found my holy grail, I was on the verge of bursting.

It's not like this everywhere. Pot-loving, ur-liberal Amsterdam has an abundance of free pissoirs. The facilities aren't high-tech, and they're not made by the French, but they get the job done.

But this is America, and Americans don't like logic — i.e., if there were a few more rest rooms available for the 5,400 to 14,000 people who live on the streets, maybe, just maybe the streets wouldn't smell of piss.

But we Americans do like cops. And we love kicking people when they gotta go.

E-mail A.C. Thompson at ac_thompson@sfbg.com.

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**Richmond Times-Dispatch*

AlMing low

Nation's largest private landlord tries to oust low-income families. *By Cassi Feldman*

The Apartment Investment and Management Company already has a P.R. problem. Hundreds of tenants in four federally subsidized AIMCO properties have sued the company in the past year, saying it has done nothing to correct unhealthy living conditions that range from leaky pipes to asthma-inducing mold. An Independent Media Center Web site named AIMCO one of the Bay Area's most notorious slumlords. But things are about to get worse for the troubled company: several tenants are teaming up to fight what they see as a rash of unfair evictions.

"There are people moving out every day," said Debra Loggins, who is fighting to save her home in LaSalle Apartments, a Bayview-Hunters Point development. "There's one 87-year-old lady, and another guy was evicted for \$9. There are people who have been there for 20 or 30 years, but they just move out because they're afraid of having an eviction on their record."

Loggins, a single mother of three, has lived at the complex for 11 years. In that time, she says, she's endured rust, mice, and clogged drains but could not afford to abandon her affordable apartment. After pressuring AIMCO for months to make repairs, she received a letter claiming that she had failed to report her income properly and owed an additional \$348. Loggins was baffled. She knew she had reported her income as a front-desk manager for Canterbury Hotel and had even filed the annual paperwork early.

The U.S. Department of Housing and Urban Development (HUD) requires that anyone with a Section 8 voucher "recertify" every year, reporting changes in household income and expenses so landlords can determine a rent that equals no more than one-third of his or her income. Residents must also report income increases as they happen during the year. But Loggins insists that no one in her family has switched jobs or been granted a salary hike since she recertified in December.

Loggins said that though her rent jumped from \$885 to \$1233 without any notice, she was still willing to pay the increase along with whatever back rent she owed. But after putting her off for weeks, she said, AIMCO's property managers refused to accept her check and served her with a 10-day eviction notice. "In the 12 years I've lived there I've never been through what I've been through now," Loggins

said, her voice wavering. "I don't have no problem paying my rent as long as I know what my rent is."

Loggins isn't alone. Several other AIMCO tenants are also being evicted for supposedly failing to recertify accurately or on time.

A HUD spokesperson who declined to be named told us that HUD does not track AIMCO evictions. Though an actual increase in rent requires at least 30 days' notice, in cases like these it is not the apartment's rent that is increasing, but a resident's "share" of the rent, so notice is not required. If a resident is found to have intentionally misreported income, he or she can be evicted immediately.

AIMCO, the country's largest private landlord, purchased LaSalle along with three other Hunters Point apartment complexes in 1997 and has received approximately \$12 million in HUD subsidies. But is HUD keeping tabs on its contractor? A local HUD spokesperson told us that since the discovery of major maintenance problems last winter, HUD representatives have visited the properties nearly every week and are monitoring management procedures.

Dorothy Peterson, a resident of Shoreview Apartments, another AIMCO property undergoing a similar wave of evictions, doesn't see any evidence of that oversight. "HUD is complicit in this," she said. Loggins agreed and said her HUD contact, Deanna Smith, refuses to intervene. Smith did not return Bay Guardian calls.

Meanwhile, the tenants argue, they are being penalized for AIMCO's slow paperwork or, in some cases, for publicly embarrassing the company. Marian Jones, another LaSalle tenant, said that even though her recertification wasn't due for months, she started getting letters from AIMCO in February—immediately after she spoke out at a community meeting about the mold in her apartment. Robert McKenzie, regional manager for AIMCO, would not comment on specific allegations but did say that "everything is done specifically under the guidelines of HUD."

AIMCO residents aren't so sure. "I know people who literally have had raw sewage back up into their unit, and they are afraid to complain about it," Peterson said. "There's been harassment, intimidation, and straight-up threats. This is a third-world country, and the despot is AIMCO."

E-mail Cassi Feldman at cassi@sfbg.com.



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Buddha's all-American

Or, the whiteness of Eastern religion. *By Marisa Handler*

The front door of the Yoga Society of San Francisco slides open at my touch. I step in and remove my shoes, edging them precariously into a corner of the overflowing shoe rack. I hear a serene voice chiming out positions and follow the sound, peeking through double doors to a studio where two bodies swerve and arch into poses. One sports several tattoos; the other is clad in a hot pink shirt and blue sweats. Both resemble my own worn stereotype of the San Francisco yoga student: they are white, young, slim, and shorn. You'd never guess we were at Folsom and 24th Street in the Mission — one of the few neighborhoods that still exemplifies the city's ethnically mixed population.

In the past decade Eastern spiritualities and practices, such as yoga and meditation, have undergone exponential growth in the United States. Buddhism exemplifies this best: according to the 1990 National Survey of Religious Identification, in which the Graduate Center of the City University of New York surveyed 113,000 Americans on their religious preferences, there were just over 400,000 practicing Buddhists in the United States, composing 0.4 percent of the population. In 2001, according to David Barrett, editor of the 2001 *World Christian Encyclopedia*, the Buddhist population has grown to 2.4 million and makes up 0.87 percent of the population. Russell Ash, author of *The Top Ten of Everything* (DK Publishing), has ranked Buddhism the fourth-fastest-growing religious affiliation in the United States. For a religion that doesn't send out scores of devotees to proselytize, that's wildfire growth.

Eastern forms of spirituality are evidently appealing to Westerners more and more. "America is becoming a mission field for Buddhism, Sufism, and other Eastern religions," renowned religious scholar Huston Smith said in an interview with *Mother Jones* magazine. Yet, as I discovered in my own spiritual forays, this "mission field" seems to have all-too-clearly delineated boundaries: in particular, there's no straying beyond the white zone. Western practitioners of Eastern religions are overwhelmingly Caucasian.

Why the lack of diversity?

According to Steeve Buehler, an instructor and marketer at the Yoga Society, at least 90 percent of his members are white. And while teachers at the Yoga Society wrestle with

how to reach spiritually alienated Westerners through an ancient Eastern tradition ("We package our practice to suit any level and spirituality," Buehler said), it seems there hasn't been much attention paid to the lack of diversity within its existing membership. "I suppose we haven't made specific efforts to appeal to people of color," Buehler said. "And unfortunately, that's typical. Look at this." [He holds up a copy of *Yoga Journal*: the cover photo is of a lithe, middle-aged white woman, beaming beatifically out from an impossible pose.] "They design to appeal to their audience."

That audience apparently is astonishingly monocultural, especially considering that the Eastern practices and spiritualities popular in the United States tend to embrace openness. Buehler, for example, said that the spiritual side of the Yoga Society incorporates insights from different cultures, bringing in religious experiences ranging from "Christ consciousness" to insights from the Koran. The approach is amplified in Buddhism. An abiding tenet of Buddhism, in its assorted cultural manifestations, is one of openness: embrace all who come, provide them with tools, and help them follow their own course to enlightenment. Indeed, that openness is probably the key to its appeal among Westerners. Unlike Western religions, Buddhism allows its adherents to choose their path to spiritual enlightenment. Buddhism, or elements thereof, can be incorporated into virtually any lifestyle.

"The Buddha dharma [way] is not theistic," said Gen Kelsang Wangchen, a nun at the Saraha Buddhist Center. Wangchen is British. She began exploring Buddhism in her early teens and now teaches Kadampa Buddhism, a form widely practiced in Tibet. Her teacher was Tibetan, but he focused specifically on Westerners; he "thought we had some potential," Wangchen said. To Wangchen it doesn't make a big difference whether someone comes to learn to meditate or to convert. "Generally people who come here are firm in their own belief. I'm happy if they can benefit from the Buddha's teachings at all." With a dharma so accepting, anyone should feel comfortable, regardless of cultural or ethnic differences. So why is it that the "vast majority" of Saraha Center members are white? Wangchen isn't sure.

"The message isn't culturally deter-

mined," she said. "I'm not interested in being Tibetan. I'm interested in presenting what Buddha taught in a way that people can understand."

Still, people can only understand what is communicated to them in recognizable forms. And according to Marlene Jones-Schoonover, presentation is everything. Jones-Schoonover is African American. Nine years ago she joined Spirit Rock, a Buddhist retreat center in Woodacre. She came to Spirit Rock in search of a community, or sanga, with which to practice. But Jones-Schoonover wasn't wholly welcomed with open arms: over the course of her time in the community, she has encountered racism from both teachers and members.

"I have felt simultaneously conspicuous and invisible because of my color," she said. "The community is mostly white, and people of color generally haven't felt comfortable going there." Jones-Schoonover believes that racism exists in those communities precisely because the message is culturally determined: teachers here teach to their own culture. "People teaching Buddhism now were young in the '60s or '70s. They went to India, worked with a guru, and became teachers. They are white men who reinterpreted what they learned from their own perspective, which is neither multicultural nor diverse." Add to that what Jones-Schoonover terms the "notion of entitlement" — the idea that community resources belong only to members of that community — and you have a very limited, and very white, community.

No outreach

Recently, and following much debate, Spirit Rock established a diversity committee to address racism in the community. "A sanga that is white and educated creates an environment that tends to keep it that way," said William Lee, a Chinese American who serves on the committee. One of the first actions of the committee was to establish retreats specifically for people of color. This was a first within Buddhist retreat communities, and the attempt to diversify has worked. More people of color are coming to Spirit Rock because the environment feels safer and more open — altogether better suited to spiritual exploration.

Still, there is another crucial factor in this equation: namely, socio-economics. According to Wangchen, the universality of Buddhism's message matches the universality of human

GUARDIAN ILLUSTRATION BY WAYNE SHELLBARGER





need. As she put it, "The issues are the same. We all suffer." Certainly, everyone suffers, but we do not all suffer equally. Spiritual exploration is less of a priority when paying rent, or buying food, is a regular challenge. In Jones-Schoonover's words, "With so many African American men illiterate, with half of the prisoners in this country being black, how would they think to seek out Buddhism? And besides, the black community is still very attached to the Baptist church." She hesitated, assumes a tone of irony. "Buddhism? That's not something we do." Within the African American community, Jones-Schoonover admits, she is generally a closet Buddhist.

Rev. (and former S.F. supervisor) Amos Brown is the senior pastor of the Third Baptist Church of San Francisco, the oldest African American church in the western United States. The church has a predominantly black congregation of 1,800. In the reverend's eyes, African Americans who leave their church to explore Eastern spiritualities are, quite simply, traitors. "They are young yuppies who are disenchanted with their own background," Brown said. "They have never embraced us." To Brown, the Baptist church is synonymous with black history — "We've crafted our own spirituality out of our African roots and the experience of slavery and segregation" — and is fundamental to the survival and development of the African American community today.

Assimilation is the privilege of a community at ease. Take American Jews, for example. The phenomenon of Jews turning to Buddhism is so prevalent that the group has been endowed with a nickname: "Bujus" (or, interchangeably, Jubus). Many Jews in the United States are no longer dealing with survival issues. Those Jews are both economically and socially empowered. That is not the case with many other minority communities, for which assimilation can be a stickier matter.

Assimilation is a particularly relevant issue when you compare white Buddhists in the Bay Area with ethnic Chinese Buddhists in Chinatown. Ninety-nine percent of the people in Chinatown's Jengsen Buddhist and Daoist Association are ethnically Chinese. Almost all of the members of the Jengsen temple are first-generation immigrants, with limited English skills; the services are led in Chinese. Aside from the language differences between that temple and Western ones, there are also cultural differences. "Buddhism as interpreted by Western audiences has a different focus," said John Lin, the temple's director of religious affairs. "To us, a key form of self-cultivation is chanting and reciting scriptures. For Westerners, the focus lies on meditation, which is a universal concept that defies language barriers." To Lin, the Jengsen temple exists to serve the spir-

itual needs of the immigrant community; he is not concerned with issues of diversity. In his eyes, it is irrelevant what form Buddhism assumes or where people find it. "Buddhism is comprised of many different traditions, and it borrows from the culture it is in," Lin said. "Substance is more important than form."

The Chinatown Buddhist community, however, is dwindling, as the second generation of Chinese immigrants often turn to Christian churches as a means of assimilation. "Young Asians want to become more Westernized, and they seek language and social opportunities through a church," Lin said. "Their parents' minds are open: they would never force them [to stay]."

William Lee of Spirit Rock was second-generation himself: as a child raised in Chinatown and exposed to traditional Chinese Buddhism, he turned away. "They did weird, smoky, chanting things," he said, laughing. He eventually returned to Buddhism, although to a different form. When he was asked why he didn't return to his roots, Chinese Buddhism, Lee was defensive. "I'm Chinese, so there's the unconscious presumption that I should be in that community. But America's my community," he said staunchly. "I'm bicultural, but I'm an American."

A central tenet of Buddhism and other Eastern philosophies is the idea that an independent self is illusory. In an absolute sense, there is no separation between "I" and "you." But obviously, even among seekers trying to live this truth, there is a strong drive to separate — this was clear in virtually every Eastern spiritual organization I encountered. That is probably related to people's cultural comfort levels: it's hard to join a new culture and a new religion at the same time. It's equally hard to completely renounce the culture you were raised in. Therefore, spirituality is no different from any other issue in a multicultural city: different cultural needs inspire different approaches or forms. And making ethnic and cultural minorities feel welcome and safe, especially when it comes to spiritual exploration, requires tremendous thought and effort. It is not easy.

As Wangchen put it, "How can you second-guess what people of other cultures and races would be interested in?" Second-guessing, when dealing with issues as sensitive as race and spirituality, is about as foolhardy as stereotyping. But in a community as diverse as the Bay Area, there is no need to guess. You can ask. Establish a committee. As Jones-Schoonover said of Spirit Rock, "It's hard. We're working toward integration, and there's a long way to go. We still need a separate space to feel safe. But the first door has opened. The people of color retreats have given us clarity and insight, and people want more." ❖

Marisa Handler is a freelance writer.

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by isadora alman

Rub a dub dub

Q: As an aide (female, 26) in a nursing facility, part of my job is bathing clients. Most often this is done while they sit or stand, depending on their health status. I wash them with a soapy sponge in my right hand while I hold a sprayer in my left hand for wetting and rinsing. One morning I was bathing a man in his late 50s. He was standing while I scrubbed his back, buttocks, anal area, and perineum. Out of the corner of my eye I noticed that he had an erection. Only then did I realize I had been spraying his genitals directly for the whole time. I stopped spraying that area immediately and went on with his bath as though nothing was unusual. Neither of us said a word. Now I have been wondering what might have happened had I continued spraying his erect penis much longer. Could a man actually come that way? If so, how long would it take? I know from using my own sprayer at home that it can be very stimulating, so I have to be careful. Would it be better not spraying the genital area at all?

A: You think rinsing off soap by rubbing his genitals with a warm wet cloth would be less stimulating? You are performing a very personal service on people who may well be touch-deprived, in which case a shampooing of the head might be sexually arousing. What it takes or how long it takes to get someone off is very specific to person and circumstance. (And, no, I don't suggest on-the-job research.) You might hand a patient the sponge or cloth and tell them to wash between their own legs, or continue to do all necessary touching in a professional, nonsexual manner as usual, being careful not to linger with the spray. I'm sure Miss Manners would agree with me that the best way of dealing with a patient's occasional lapse of decorum, especially since it's involuntary, is ignoring it as you have done.

Q: Recently I began working in a surgical center where I am one of three technicians (two women and a man). We have many different jobs, but one of them has me puzzled, so I decided to ask you about it. You probably know that for surgery the operating site has to be shaved and scrubbed. The "prep," as we call it, includes a wide area. For example, for abdominal surgery we shave from the nipples to mid-thigh, including the pubic hair. For most leg surgery the shave starts at the top of the pubic bone and goes down to the toes. The male technician is assigned to shave only male patients. The two female technicians are given both men and women patients at random. The attitude seems to be that male patients are not modest and don't care if their pubic area is shaved by a woman. Based on my experience I know that is not true at all. The men I shave are invariably shocked when I walk in with my soap and razor and tell them what is about to be done. During the prep they are terribly embarrassed and red-faced. The other female technician agrees that her male patients are usually mortified. Where did my superiors ever get the idea that being shaved by a female wouldn't bother a male? Why is there a double standard that won't let our male technicians prep females? If our male technician was sent in to shave a woman, I think she'd be embarrassed, of course, but no more embarrassed than the men are. Can you explain this to me?

A: One explanation is that no one has brought this to the attention of your supervisors. (Another is that they are a bunch of insensitive clods.) Let them know that you would like to save many of your male patients distress and suggest that the work be divided by sex (although that means twice as much work for the male technician, who may not care for this solution). You might also decide among yourselves that you will ask each patient whether he or she would prefer to have the prepping done by someone of their own sex. You may be surprised that many men and some women really have no preference as long as the job is done in a professional way and with no "oopsies."

Q: I have an upcoming stay in the hospital. Have you ever seen what they give you to wear? Those silly gowns with several little ties cover all the unnecessary parts and leave what most of us would prefer to have covered flapping in the breeze. How do I educate the hospital staff?

A: By writing letters like this to columnists like me and by my printing them, and by bringing with you PJs, sweats, a sleep shirt, or whatever you're comfortable wearing, and hope that officious staff won't insist on your changing into one of those silly little garments just because it's "hospital regulations." ❖

Isadora Alman is a board-certified sexologist and a California-licensed marriage and family therapist. You can write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110; e-mail her at askisadora@sfbg.com; or participate in her free interactive Sexuality Forum at www.askisadora.com. Alas, she cannot reply individually by mail or e-mail.

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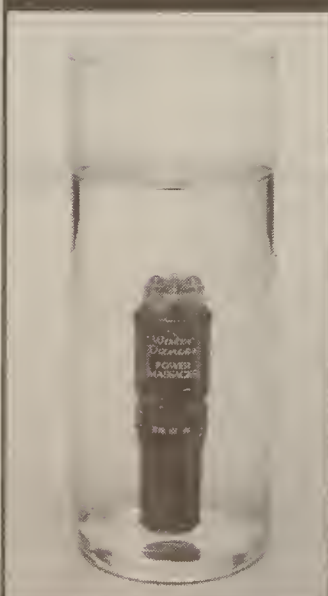
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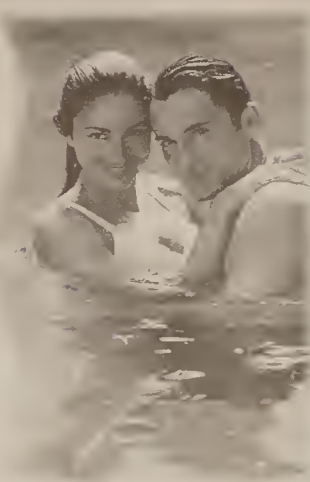


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Sharing the data

Nineteen-year-old Jon Hess, inventor of the sensational underground file-sharing program Direct Connect (www.neo-modus.com), is an old-school geek in a cyberpunk world. Unlike many of his peers in UC Berkeley's computer science program, Hess doesn't wear his geekhood like a badge of pride. For him, working with computers isn't about hacking. It isn't about being a guru or wearing *Matrix*-style sunglasses. It's just something he does for fun — and to make a little pocket change.

Hess talks about writing computer programs in the same way old-time main-frame tweakers talk about their punch-card days back in the late 1960s and '70s. Those guys weren't in it for the fame or the IPOs or the swank celebrity-geek perks. They were just glad to be allowed to code for a living. When Hess first got into coding as a high school student in the tiny northern California town of Redding, he had never heard of the Slashdot community or the see-and-be-seen geek event DefCon. "I wasn't a geek really," he confessed to me over the phone. "Programming was something I liked to do, and I didn't know anyone else like me."

So how did an isolated programmer like Hess wind up developing Direct Connect, which is fast becoming a word-of-mouth hit among data-sharing dorks everywhere? "The people I talked to most were folks in my high school calculus class who used the program," said Hess, who dreamed up D.C. when he was 17, after getting frustrated with the file-sharing capabilities of Internet Relay Chat. "I wasn't hanging out on IRC to chat but to get files," Hess recalled. He needed a file-sharing program that would be similar to Napster but would work more easily with IRC. Hess also wanted to share more than music files.

Without access to any formal computer science education, Hess picked up the most widely available development tool: Microsoft's Visual Basic. Sure, Java might have been a better choice, but at 17 Hess didn't know anything but V.B. After I groused at Hess rather inconsiderately for several minutes about how his program couldn't be ported to Linux, Hess sighed in a way that made me realize that he's probably received a zillion flame-saturated e-mails full of my very same gripe. "This was a pragmatic decision," he explained. "I hadn't heard about open source when I started the program in high school. It just wasn't a thought to me. V.B. was easy; I could spit something out really fast that worked, and debugging is great. That's why I picked V.B." (And just for the record, turbo-geeks: he does want to port D.C. to another operating system. So why don't you shut up and help out?)

After Hess posted the D.C. prototype on BetaNews.com last year, the program got 1,000 downloads in one day. He knew he was on to something and decided to devote himself to the program full-time. These days he has thousands of users who contribute and share everything from MP3s to movies and e-books. Although Hess isn't advocating piracy, it's worth noting that D.C. is a pirate's dream. Hess wants users to put as much data as possible online so that he can claim D.C. has a "petabyte" of data (1,000,000 gigabytes). The system currently has an average of 100 terabytes, and frankly a lot of that stuff is, um, not usually available for free.

Some users on D.C. like to carry on the IRC "no leechers" rule, meaning that they won't allow you to delve into their data troves unless you can demonstrate that you have 10 gigabytes (or some other huge amount) of data to share with them. Luckily, one of the documents available on D.C. is called "How to Cheat on DC" and teaches you how to make it appear that your hard drive is packed with tons of freely shared data when it isn't. Hess isn't worried about that. "I want open distribution of data," he said emphatically. "People should be able to skip out on rules that are too strict."

But the best part of all this, for Hess, is that he's finally making some money at a thing he loves to do. By selling banner ads on D.C., he's able to earn enough to pay for all his expenses outside his college tuition. Hess isn't interested in selling D.C. to anyone; he just wants to run his small business so he can go out for pizza or buy CDs. He added, "People flame me for trying to commercialize D.C., but I'm still giving out the product for free. I just want to be compensated for the work I'm doing." ♦

Annaliese Newitz (pirate@techsploitation.com) is a snarly media nerd who thinks Jon Hess is probably the only thing that makes dorm living worthwhile.



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Hanoi

In Vietnam colonialism gave way to communism, which is in the process of giving way half-fervently, half-reluctantly, to capitalism. This history is obvious in the country's capital, where the bitter beauty left over from French domination, the stolid iconography of Soviet socialism, the frenetic momentum endemic to Asian cities, and a creeping Americanization all tumble together, yielding a million gorgeous juxtapositions and at least as many crazy ironies.

Here you can dine on pasta dishes laced with white truffle oil and expensive French wine at La Dolce Vita restaurant after visiting the embalmed corpse of Ho Chi Minh. You can buy a CD case emblazoned with the yellow-starred Vietnamese flag — once an emblem of Socialist triumph — to carry the pirated American discs sold on nearly every street in the old quarter. Tourists wearing T-shirts with Uncle Ho's image resolutely ignore the pleas of beggar women, Internet cafés outnumber karaoke bars, and children everywhere hawk cheap copies of *The Quiet American*, Graham Greene's seminal novel about Yankee cluelessness in Indochina.

Architecturally, it's a supremely elegant place, full of dusty-colored former mansions with trellised balconies overlooking wide avenues, placid lakes ringed with cafés, and shady parks where white-haired men in dapper suits linger on benches and teenagers sneak clandestine kisses (public displays of affection are another Western import). Yet the city's structural serenity forms the backdrop for teeming activity, the broken sidewalks crammed with noodle stalls and makeshift outdoor barbershops, the streets an anarchic whirl of motorbikes, bicycles, cyclos, busses, and the odd private car.

This fountainhead of Vietnamese communism often seems a city devoted overwhelmingly to commerce. There's a block overflowing with shoe stores offering all manner of platforms, sports sandals, and sneakers. Another section is given over to shops featuring fake designer clothes. One block boasts shops for nothing but hair accessories; another specializes in buttons — every type you could ever want or imagine. In parts of the old quarter the *farang* (sex worker) presence is so strong that one fears the streets will go the way of Bangkok's Kho San Road.

While these areas offer a slightly disturbing glimpse of Hanoi's possible future, two of the city's most fascinating sites are deeply tied to its past. The first, of course, is Ho himself, kept in a glass case in a granite-colored mausoleum on the outskirts of town, one of a trio of Communist leaders (along with Lenin and Mao) to become their own monuments. He lies in a shadowy room, impossibly delicate in a black military uniform, flanked by four armed guards. It's hard not to feel reverent when you're inches from the body of a man whose life was so important in recent history. It's also hard not to be sad, because Ho asked to be cremated and got this strange political-sideshow afterlife instead.

Hanoi's other most intriguing spectacle is a more jolly affair. It's an odd leftover from the days of Soviet influence: a circus. The Hanoi circus is not a tourist attraction. It doesn't advertise in English-language publications or sell tickets through guest houses, and the ringmaster speaks only in Vietnamese. It's located in a permanent tent in Lenin Park, with shows every day. Years ago the acrobats, trapeze artists, and tightrope walkers trained in eastern Europe, but these days the younger ones learn at home, and it shows. It's the most suspenseful circus you are ever likely to see, largely because the people spinning madly through the air or balancing knives on their tongues are generally unqualified to be doing what they're doing. There's much stumbling and restarting, quite a few falls and even more tremors and near misses. During especially difficult feats, various air mattresses and nets are dragged underneath the performers, and their colleagues wear looks of stark terror. An elephant refuses to do any tricks, starts roaring fiercely, and has to be coaxed offstage, where he breaks into a run.

But at the apex of all this tawdry comedy, a young man comes out and hangs upside down from a trapeze, and another is catapulted through the air, doing twists and back flips and landing perfectly on the first's feet. There's another boy and a young girl in their act, and all are amazing, weightlessly soaring and twirling, touching the ground as softly as the heroes in *Crouching Tiger, Hidden Dragon*. These four are young, probably too young to have learned abroad. Before them, the circus seemed merely an example of standards decayed by rapid transition, but while they flip and fly, there's only grace and skill, homegrown beauty that leaves you awed amid all the imported absurdity. ❖

Michelle Goldberg is a San Francisco writer spending the year traveling in Asia.

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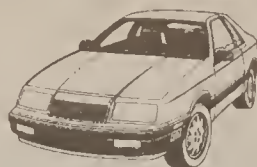
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dine review

Park city

By Paul Reidinger

'Parkside' is one of those words you expect to find on housing developments miles from the nearest park. It's as if the word is supposed to substitute for the reality. There are many such formulations and phrases in our culture of euphemism and misdirection and con-artistry, generally appended to newish suburban slums or upmarket retirement communities: when you see the word "creek," "wood," "park," or "view" in the name of some place, you know the prospect is almost certainly a bleak one. And you check to make sure you still have your wallet.

So the funny thing is that Parkside really does have a park for a neighbor: Jackson Park, that big grassy field on the other side of 17th Street. In that respect its name carries more in the way of useful meaning than did that of its distinguished predecessor, Garibaldi Cafe, which served a first-rate neighborhood menu but did not honor the romantic 19th-century Italian revolutionary Giuseppe Garibaldi in any way I recognized — not even with an Italian menu. (Garibaldi's menu was purest mix-and-match California cooking.)

The new owners have also borrowed a page or two from the park across the street by opening up the restaurant's interior — what had been a cramped, dark warren now feels like a taverna somewhere in the Greek islands, with terra cotta tile floors and whitewashed walls — and emphasizing the rather vast, walled open-air terrace at the rear of the restaurant.

Open-air terraces in many quarters of the city are often fogbound and sel-

dom used. But if the urban climate does have blessed zones, then the foot of Potrero Hill has to be one of them. A friend and I sat on Parkside's terrace on a warm blue evening recently and watched the stars emerge, while tucking into dishes from a California-cuisine menu that will be recognizable to patrons of Garibaldi but at the moment consists more of promise than of delivery.

Example: potatoes and leeks are a classic combination, and with some water and a bit of salt and pepper, they make a lovely soup that's virtually free of fat and acceptable to vegans. How many classic, elegant dishes can you say that about? It's not fatal that Parkside tinkers slightly with the formula, leaving the shreds of leek and chunks of potato intact in the broth instead of turning them into a creamy puree. But when a cup of this soup (a very reasonable \$2.50 at lunch) reappeared as a dinnertime bowl (\$4) some days later — studded with chunks of what had to be leftover chicken — we asked ourselves if, even in tough times, frugality can be carried too far.

The soup wasn't bad, with or without chicken. A plate of grilled salmon (\$14) with a zippy lemon-caper sauce was quite good, though both of the accompaniments on the plate — a formidable blob of buttermilk mashed potatoes and a heap of seared Blue Lake beans — could have used a bit more seasoning.

The Caesar salad (\$5) would have benefited from a recalculation of the torn-romaine-leaves-to-dressing ratio. There were tons of the former, piled up in the bowl like autumn

leaves in the forest, coalescing into a thick, soft mat, and hardly any of the latter, despite an abundance of croutons and Parmesan shavings. But the pork chop (\$14.50) was good, saved by the bone from being overcooked, and served with a sweet-tart apricot chutney that also helped bring life to the buttermilk mashed potatoes and pile of wilted spinach on the side.

We weren't exactly overawed by dinner, but I did leave thinking the kitchen had done a creditable job with the fish: a good sign, reinforced by a faultless lunchtime performance. I'm a bit down on bread these days, so I chucked the greens-lined baguette that surrounded a filet of grilled mahi mahi (\$9.50), but the fish itself, deftly festooned with some ribbons of caramelized onion, was perfectly cooked to crisp-tenderness. And it was served with flawless fries, slender and equally crisp-tender.

The cheeseburger (\$8) met and exceeded the expectations of a friend newly reawakened to the joys of meat. The beef had clearly been seasoned before cooking (an indispensable step) and was served on a proper bun (another indispensable step), not a slab of some fancy bread or other. As for the slice of cheddar cheese on top: well, I would always prefer the American, which is so beautifully *American* in its industrial over-processedness; hence more authentic. But cheddar, though tending however faintly toward the artisanal, was an acceptable substitute.

And any American would have been happy with the chocolate cake (\$5), a simple, moist slab lapped at one end by a ruby pool of raspberry coulis and half occluded at the other by a cloud of whipped cream. It's almost enough to make you forget Garibaldi (the café, not the rebel). But not quite. ❖

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The deep

In May I found myself, on a succession of sunny mornings, strolling old waterfronts in Marseille, Nice, and Ajaccio (Bonaparte's Corsican point of origin) and marveling at the profusion of seafood for sale from the daily fish markets. The display of glistening creatures from the briny deep was enough to fill a year's worth of childhood nightmares, but what struck me was that this bounty had been *fished*, not farmed. Fished from the little boats bobbing on the water just behind the stalls, sold by the people who'd earlier been out catching it all.

Much of the seafood available around here, by contrast, is farmed. Atlantic salmon, tilapia, catfish, shrimp — all are produced by aquaculture. And aquaculture is industrial (hence corporate) activity. Still, for those of us who've been aware since the mid 1990s that commercial overfishing of such prized fish as the Patagonian toothfish (a.k.a. Chilean sea bass) and the North Atlantic swordfish has driven those species to the edge of extinction, aquaculture, even if industrial and corporate controlled, seemed better than the alternative, which sooner or later would be nothing.

Yet aquaculture poses other dangers than merely being another of the tentacles of the corporate octopuses that are slowly (or perhaps not so slowly) gathering us in their fervent embrace. Fish-farming causes pollution from, among other things, pesticides and antibiotics. Even more sinister, farmed species sometimes escape and interbreed with wild populations, altering them.

It's almost enough to make one despair of eating seafood — or, maybe, move to Ajaccio. But a new group, Seafood Choices Alliance (whose prominent local members include Pat Unterman of Hayes Street Grill and Traci Des Jardins of Jardinière), offers through its Web site, at www.seafoodchoices.com, a wealth of information about the pros and cons of using various fish.

The point of the alliance is to raise the awareness of everyone involved in bringing fish to the dinner table, including fishermen, wholesalers, distributors, restaurateurs, chefs, grocers — and, of course, diners. By encouraging intelligent, informed choices about which fish to buy and eat and which to avoid, the alliance hopes to ensure that the oceans' most popular sorts of fish do not meet the fate that all but obliterated the bison on the great plains of 19th-century America.

Paul Reidinger
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Walk this way: All signs point to Potrero Hill's Parkside.



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Sue city

Whew, I just finished writing the most important piece of writing I ever wrote. Sorry to say, it wasn't the last chapter of my great American novel, or even my so-so one, and you're sorry to hear that it wasn't this restaurant review, either. It was a three-page single-spaced letter to our ex-landlordlady person, passionately yet professionally urging him to return our security deposit, \$1,327.45 of which he is holding on to in defiance of both common decency and the law, you ask me, for such expenses as repainting parts of the place, refinishing floors, and replacing a shower head that was apparently "all scratched up." Never mind that me and Crawdad, if you stacked us up one on top of the other, probably still couldn't even reach the damn thing with our bristly, wiry hair (hers) or sandpaper buzz cut (mine). Plus we don't shower. We bathe. I suppose we could have done the damage while cleaning the bathroom with our sandblaster, but then, since he's also charging us for cleaning the bathroom ...

Well, the folks at the Housing Rights Committee assure me that small claims court is "just like *Judge Judy*." So if anyone out there has actually seen *Judge Judy* and is willing to admit to it, write and let me know what that's like. I hope it's not one of those shows where people throw chairs at one another. I hope it's something somewhat more civilized, like *Baywatch* — which I'm not admitting to ever having seen, by the way ... but I did see pictures of Pamela Lee Anderson nekkid once. Or twice. Judge Judy, huh?

Hmm. So, my point being that thanks to my time and energy being zapped by that \$1,327.45 letter I just finally finished, that doesn't leave me much left for this review, so if it's not as good as usual, don't blame me. Blame my ex-landlordlady person. Or else I suppose you could try and blame the *Bay Guardian* for not paying me \$1,327.45 to write restaurant reviews, but all in all I think it would be funner for all parties involved to have you blame the landlordlady person. Later, if there's time, maybe we can all take a moment to pity him.

Meanwhile, the good news is: yet another place where you can still afford to eat even if your greedy landlordlady person were to flat-out conk you over the head with a club (or chair) and take all your money in the world, so long as he leaves you that little fiver tucked away for safekeeping in your sock. It's Kadok's House of Mami and Siopau out in the Excelsior, where I wound up the other day with my brother Phenomenon before a game of soccer that never quite materialized.

You're probably wondering something like what we were wondering: Mami? Siopau?

Yeah, yeah, those are Filipino things, it turns out, like adobo and lumpia and tapsilog and all that, only different, because mami is soup and siopau, well, I still don't know what siopau is. We didn't get any. We got Kadok's special mami (\$3.25), barbecue with rice (\$4), and a five-piece order of lumpia (\$1.35). Add it all up and what do you get? \$8.60, or, using landlordlady person math, \$1,327.45, because you have to pay for the kitchen, too — not just the food — and, hey, what's that? Did you spill some soup on the tabletop?

Hope not. The soup was good. The special has not just beefs and chickens in it, but shrimp! And when I say shrimp, I mean shrimp, as in one of them, sliced longways down the middle to look like two. But that's OK. I can live with that for \$3.25? Are you kidding me? Plus a cross-sectioned hard-boiled egg, green onions, some really good noodles, and toasted garlic floaters giving the whole thing a slightly burnt taste, or else maybe it would have been great instead of just good.

The barbecue with rice consisted of two skewers of heavily teriyaki'd pork — excellent, excellent — served with a big pile of white rice. The lumpia — meat ones (also pork, I believe) — were also very good.

Kadok's is a friendly but not exactly atmospherical place with fluorescent lighting, a wall of mirrors and weavy wicky-wacky stuff up high over the ordering counter. No table service. Yes cheap. Of the 18 items on the main menu, only one is over \$4, and that's homemade-style embotido (\$6). And what homemade-style embotido is ... your guess is as good as Judge Judy's.

See you in court! ❖

Kadok's House of Mami and Siopau. 4794 Mission (at Onondaga), S.F. (415) 333-4685. 57 Saint Francis Square, Daly City (650) 755-5738. 950 King Drive (at Callahan), Suite 104, Daly City (650) 878-4408. Mon.-Fri., 11 a.m.-8 p.m.; Sat., 10 a.m.-8 p.m.; Sun., 10 a.m.-7 p.m. Takeout available. American Express, MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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dine east bay dine
by derk richardson

Some din

A Saturday night dinner at Shen Hua could make a half-off sale at Ikea feel like a meditation retreat. Waiters and bussers zoom through the aisles, delivering steaming bowls and platters and snatching up empty plates. The sounds of sizzling oil and clanging woks hurtle from the broad open kitchen at the back of the expansive main dining room, bouncing off the big windows, ruggedly cut slate floors, and shiny lacquered tabletops, ultimately commingling into a blur with the escalating conversations of diners trying to be heard in the general din.

"It's like eating on the center divide of a freeway," Shin said in the "outside voice" he normally reserves for giving gorei during Saturday-morning shintaido class. His arm shot out toward the dry-sauteed green beans (\$7.95), claiming one more helping before Robin could polish off the plate.

"I think he must have seen *Now, Voyager*," Alan shouted, making a strained comparison between the way a busser simultaneously poured from two water pitchers into a single glass and the way Paul Henreid lit two cigarettes between his own lips before passing one to Bette Davis in the 1942 film classic.

"Everything is delicious, and the service has been fine," Robin exclaimed, addressing the two crucial issues, then repeating herself after I cupped my ear and said, "What?"

Shen Hua has been making noise since it opened in Berkeley's Elmwood neighborhood in January 1998, becoming the third Chinese restaurant on the street. The owners sank a bundle into remodeling the large two-room space that previously housed an Indian restaurant, Romano's Italian restaurant, and, in the pre-boomer era, Nan Laughlin's antique store. They sponged the walls warm yellow, painted the high ceiling black, and put in a beautiful wine bar that seems functionless, other than to hold menus and display the wines featured on a surprisingly extensive list. Acoustics weren't a priority.

From what I'd heard, neither was service. Stories abounded about being ignored at the door, abandoned at the table, and addressed abruptly and even arrogantly. But abused customers also raved about the range and excellence of the cooking. My old high school pal Steve Weubbens, who brings home the bacon by managing high-end restaurants, went so far as to say he'd had one of his best Chinese meals ever at Shen Hua. Still, I wasn't eager to put up with both clamor and crankiness just to score some interesting Sichuan harbor pork (\$8.95), Hunan-style lamb (\$10.95), or Sichuan tea-smoked duck (\$12.95). But sometimes you just have to bite the won ton and do the job.

I started with a solo lunch on a sweltering weekday. A businesslike host greeted me courteously and seated me promptly. Giant sliding windows had been opened to the street, giving the spacious room an even airier feel. A smiling busser immediately brought water. Everything was rubbing me the right way. Then a scowling waiter suddenly materialized. Hovering over me, without making eye contact, he asked, "You ready?" His curt tone said, "You'd better be." I'd barely glanced over the abbreviated lunch menu, which doesn't offer descriptions of the dishes. I scanned the \$5.95 bargains (which come with soup and rice) and took a leap into the unknown with gwai wer noodles (\$8.95): a huge bowl full of fresh spaghetti-like noodles smothered with a red, goopy tomato sauce rife with small slices of zucchini, tiny cubes of beef, onions, and peas that had all been (I later read on the wide-ranging dinner menu) sautéed with tea leaves, curry, ginger, and hot-pepper oil. It was strangely smoky and totally addictive.

As we later confirmed with take-out orders of Andy's chicken (\$5.95 lunch/\$9.95 dinner) and spicy garlic eggplant (\$5.95/\$7.95) and the dishes we shared at dinner, including clay pot curry chicken (\$9.95), spicy dry-fried calamari (\$9.95), and a special lemon-pepper shrimp (\$11.95), Shen Hua's line cooks whip up amazing sauces with unique combinations of ginger, garlic, fermented black beans, white wine, chiles, lemon, and cherries. The cooks can be bold with spicy heat or exquisitely subtle, as with the snow pea sprouts sautéed with garlic (\$7.95), the stunning Shanghai shoa loong bow (eight steamed dumplings stuffed with ginger-flavored crab and green onions, \$10.95), and the lichee ice tea (\$1.75). They have a light touch with batter, and their deep frying is impeccable. And although the four of us divided evenly on the merits of the chicken breast in the clay pot (had it been pounded beyond tenderness to the texture of fat?), everything tasted so fresh and vibrant that we agreed we would gladly brave the hubbub again. And even if the servers are brusque and the tea pricey instead of complimentary, you won't hear a peep out of us. ♦

Shen Hua. 2914 College (between Ashby and Russell), Berk. (510) 883-1777. Lunch: Mon.-Thurs., 11:30 a.m.-2:30 p.m.; Fri.-Sat., 11:30 a.m.-2:30 p.m. Dinner: Mon.-Thurs., 5-9:30 p.m.; Fri.-Sat., 5-10 p.m.; Sun., 5-9:30 p.m. American Express, MasterCard, Visa. Wheelchair accessible.

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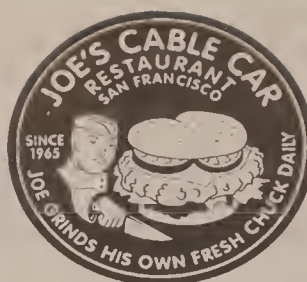
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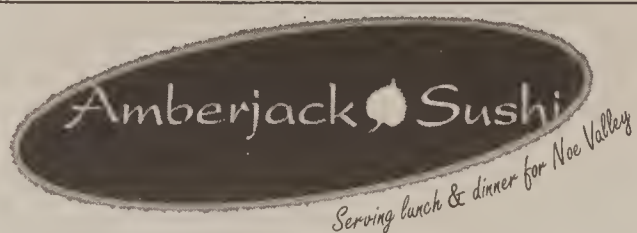
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dine listings

Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The **skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Le Krewe Restaurant and Oyster Bar brings some much-needed New Orleans mood and flavor to the Mission. Fabulous gumbo, jambalaya, po'boys. (P.R., 7/01) 995 Valencia (at 21st), S.F. (415) 643-0995. Cajun/creole, BR/L/D, \$\$, AE/MC/V.

Recently reviewed

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St (at Minna), S.F. 255-8783. California, L/D, \$\$, AE/MC/V.

Jitra Thai Cuisine serves up creditable Thai standards in a pink dollhouse setting. (P.R., 6/01) 2545 Ocean (at Junipero Serra), S.F. (415) 585-7251. Thai, L/D, \$, MC/V.

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, \$, AE/DS/MC/V.

On the cheap: Indian/Pakistani

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.
Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.
Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500

Haight (at Fillmore), S.F. 255-6000. Indian, L/D, \$, MC/V.

Downtown, Embarcadero

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Boulevard has a casually elegant art nouveau decor. The food, too, is hot. (Staff) 1 Mission (at Stuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of L.A.'s pre- and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$, AE/DC/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Red Herring brings yet another high-end seafood house to the reviving Embarcadero. Unbeatable bay and bridge views. (P.R., 8/99) 155 Stuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$\$, AE/MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The high-end Chinese menu is a marvel of freshness and price. (P.R., 5/01) 133 Stuart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, \$.

Moose's is famous for the Mooseburger but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. The food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Asiat Priscilla, Queen of the Desert meets Asian-influenced tapas at this amusingly surreal lounge. The drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. Though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/D.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are forgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (S.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere

dine listings

Theatre. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, €.

Crustacean is famous for its roast Dungeness crab; the rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alum, and his Vietnamese food shows promising glints of that experience. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. The organic, low-fat, and animal-free treats will please both veggies and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

paul K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Stars subtly recombines old elements with new. The long bar is still there, but the mood is more stylishly democratic than before. So is the food: the menu achieves vivid effects with nimbleness and restraint. (P.R., 4/00) 55 Golden Gate (at Van Ness) S.F. 861-STAR5. California, L/D, \$\$\$, AE/DC/MC/V.

Hayes Valley

Absinthe Whether it's the rosy terra cotta walls or the comfortable curved-back rattan chairs, Absinthe has a welcoming bistro ambience that's almost irresistible. (S.R., 3/98) 398 Hayes (at Gough), S.F. 551-1590. Southern French, B/BR/L/D, \$\$, AE/MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., S/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Zuni The old standbys are reliable, but the best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

Chow serves up an easy Californian blend of American and Italian favorites, with a few Asian elements thrown into the mix. (S.R., 7/97) 215 Church (at Market), S.F. 552-2469. California, L/D, €, MC/V.

Eric's Dig into the likes of mango shrimp, hoisin green beans, and spicy eggplant with chicken in this bright, airy space. (S.R., 9/96) 1500 Church (at 27th St.), S.F. 282-0919. Chinese, L/D, \$, MC/V.

Firefly One of the best of San Francisco's neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

Incontro Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

La Moone rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$, MC/V.

1. We sing the song of Rolan, sexy squire of RoHan Lounge
2. Linguine puttanesca, with green olives
3. A new maestro at Soma Caffè?
4. Grilled boneless chicken breasts with honey, mustard, rosemary
5. Caramel pecan, Gelato Classico, Parnassus at Stanyan

the blender

Haight, Cole Valley, Western Addition

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, €, MC/V.

Caffè Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Metro Café brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, \$, MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin', but try the blackened catfish or the veggie jambalaya. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751.

-Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Bitterroot resembles an Old West saloon, but the food is American classic at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

Café Arguello soothes jangled urban nerves with an airy space, votive candles, lowered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Canbuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Herbivore: The Earthly Grill is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes abound. (E.S., 3/97) 983 Valencia (at 21st St.), S.F. 826-5657. Vegetarian, L/D, \$, MC/V.

Just for You serves New Orleans—tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, €.

The Liberties reinvents the Irish pub for digital times. The food has an unmistakable masculine cast. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Continued on page 36

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dine listings

Eat Here Now

From page 35

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Rambias resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamares a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (P.R., 4/01) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, \$.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. Californian, D, \$\$, AE/MC/V.

Yo's Sushi Club at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when DeLeppard comes on. (P.R., 5/01) 2937 Mission (at 26th), S.F. 695-1799. Sushi, D, \$, AE/MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St. (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DISC/MC/V.

Marina, Pacific Heights

B Spot invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V.

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. Californian/French, D, \$\$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistak-

ably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French sauciest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. Californian/American, BR/D, \$\$, AE/MC/V.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. Californian, L/D, \$\$, AE/MC/V.

Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

Takara The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. The Californian comfort food doesn't set off fireworks, but it's reliably good and fresh. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. Californian, L/D, \$\$, AE/MC/V.

Fresca has gone upscale, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Hotel is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

House on Ninth An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/MC/V.

Joubert's cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South African, Indian, and Asian influences, and certainly worth a trip out to the beach. (S.R., 8/96) 4115 Judah (at 46th Ave.), S.F. 753-5448. Vegetarian, D, \$\$, AE/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Park Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. Californian, BR/L/D, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo Big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites along with a few vegetarian offerings. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Punahele Island Grill will remind you of one of those plate-lunch spots on the Big Island. You get lots of food in a casual, almost familial, setting. (P.R., 5/01) 2650 Judah (at 32nd Ave.), S.F. 759-8276. Hawaiian, L/D, \$, AE/D5/MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/D5/MC/V.

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a 1970s style. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clémentine offers comfortable sophistication at a fair price. Free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, \$, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, \$.

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Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The food is tremendous. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheese-burger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

Anna's is the rare place where the fare serves the higher purpose of fostering community. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, \$, AE/DC/MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

Cafe Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, \$.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

La. Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, 4-\$, MC/V.

LaLime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V. **Voulez-Vous** distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, 4-\$, AE/DC/DISC/MC/V. **Your Place** Venture away from typical Thai menu items toward neau yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$. Not wheelchair accessible.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai fusion, L/D, \$-\$\$, MC/V.

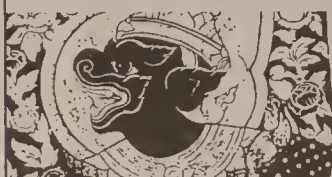
Organic Cafe and Macrobiotic Grocery proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Dogs has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, \$.

Restaurante Doña Tomas offers upscale versions of enchiladas and carnitas, as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes. A good wine list and exceptional starters and desserts round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V. **Veronica's** Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, \$, DCV/MC. ❖

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Re-viewed

Nguyen Tan Hoang remakes imagery. *By Johnny Ray Huston*

Nguyen Tan Hoang's short video "Pirated!" begins with what seems like an earnest confession: text on the screen recounts Nguyen's own experience, at the age of seven, of fleeing Vietnam by boat with his family. When I first watched "Pirated!" in the context of hundreds of videos at last year's Film Arts Festival, I expected a somber exploration of Nguyen's experience; perhaps a cold, theoretical examination of identity, or a naive, diary-style essay. But "Pirated!" had some surprises in store.

"Pirated!"'s intro quickly gives way to a sexual fever dream of retinted, reedited, reshot (Nguyen frequently reframes and shoots video of TV images) footage. A real-life attack by Thai pirates is visualized via a variety of Hollywood hunk imagery: Burt Lancaster swinging in tight, striped pants from a mast; Christopher Atkins rising above luminous blue waves. When an intertitle announces that Nguyen's boat was rescued by a West German ship, the info is

until he disappears off the left corner of the TV screen. Nguyen's camera looks at the TV image from the right of the screen, exaggerating the distance between memory and reality.

After experimenting with photography, Nguyen began making videos in the early '90s, as a student at UC Irvine. "During my photo work I'd read Richard Fung's [essay] 'Looking for My Penis'" he says. "It was very important for me at the time to make sexually explicit tapes with Asian men in them." Nguyen looked to Marlon Riggs, Isaac Julien, and Pratibha Parmar for inspiration, but his main influence was one of his teachers, Cecilia Dougherty: "Cecilia told me that in all her tapes she makes a point to include some sex, and I wanted to follow that advice."

Accordingly, Nguyen's early tapes are up front, frequently crotch-level, presentations of Asian (predominantly gay) male sexuality. "Forever Jimmy" (1995) ogles teen-mag pics of Hong Kong pop and movie stars, casting them as lovers

Nguyen's "Forever" series. The Linda in question is Linda Evangelista: set to a Françoise Hardy song performed by Vietnamese pop star Thanh Lan, the video charts the coming-out process of an Asian American Linda-fanatic. The most recent "Forever" vid is 2000's "Forever Bottom!": four minutes of Nguyen as an insatiable bottom, simulating sex in the bedroom, in the bathtub, on the beach, in the garden, and in the backseat of a roadside car. His partner, the "top," is the viewer. "Forever Bottom" provoked a mini-sensation on iFilm's Web site last year, perhaps because Nguyen mischievously chose to place the short in the "Action" section. Prank aside, the sometimes clueless posts that resulted were disturbing. "People didn't just buy into the objectification of the Asian bottom; they wrote some scary, racist things," Nguyen says.

Nguyen's videos have elicited a wide range of reactions, and the more complex the video, the more varied the responses. His strongest works are his

biographical) and execution. Nguyen uses famous film (*I Confess*, *Diary of a Country Priest*; *The Exorcist*) and TV (*The Thorn Birds*) priest figures to respond to his mother's wish that he become a clergyman. "My family is very Catholic," Nguyen explains. "I have two uncles who are priests and a cousin who's a nun, and my dad was going to be a priest, but he left the seminary. Whenever I visit my parents, my mom asks what I'm studying, then the conversation will come around to, 'There's a reading at the church, do you want to go?'"

An article on "sexy priests" in the zine *Boys Who Wear Glasses* helped Nguyen in his search for appropriate clips. It should be noted that part of the video's appeal stems from the mostly gay (or at least fey) cast of film priests. (*The Thorn Birds*' Richard Chamberlain couldn't be more passive as his chest is caressed by female hands in one passage.) "I had powerful childhood memories of *The Exorcist*," Nguyen says. "Growing up Catholic, [that movie] was very frightening. *The Thorn Birds* was taboo as well — a priest being sexual. When I use that footage, people laugh, and it does have a campy quality, but I'm very invested in those images."



On the beach: Nguyen Tan Hoang's short video "Forever Bottom!" presents four minutes of simulated sex.

paired with a still image of Brad Davis in *Querelle*. Nguyen also inserts his own hard-core video images of pirate sex. As the tape progresses, the editing and the figures on-screen sync up to (per)form an eerie, evocative dance, set to Nina Simone's "If You Go Away."

"['Pirated!'] has ballads and sad songs," Nguyen explains during a mid-afternoon interview. "There's a song ['Fa Bien Nho'] at the beginning [that translates to 'the sea remembers.' That song was played when I was in the refugee camps. I remember being woken up in the morning by it. The instrumental 'Love Is Blue' was played over the P.A. system when I was at another refugee camp. They'd play it every day before they'd announce [who was leaving]. I associate the music with waiting to hear the names while hanging out at the beach with my sister."

Nguyen doesn't expect everyone to relate to "Pirated!"'s music so personally. "People can consume my tapes like fun pop culture objects, and that's fine with me," he says. Still, there's a complex intelligence at play in "Pirated!" The video's voice-overs transition into sentimental accounts of a return to one's homeland, and one especially romanticized childhood account is critiqued by an image: a boy running along a beach,

by using porn texts (e.g., "He fingered the crack ... ruthlessly!") presented in glittering pink font. The same year's "Seven Steps to Sticky Heaven" is Nguyen's longest work, an interview-based exploration of "rice queens" (white men into Asian men) and "sticky rice" (in the words of one subject, "li'l brown brothers getting together"). But even "Seven Steps" undercuts a direct approach: in voice-over Nguyen sometimes repeats the answers of his interviewees with his own voice, applying them to his own experiences.

Nguyen developed this approach further the following year with "Maybe Never (but I'm counting the days)," an AIDS-era love and lust palindrome poem. Men and women recite the same confessions (e.g., "I never tied you up spread-eagle to my bed") as the soundtrack assembles a dozen or so "never" songs by Dionne Warwick, George Michael, En Vogue, and others into a melancholy collage. *Moulin Rouge* may have cost multimillions more, but its use of pop is inferior. "Warhol, Anger, [and other] avant-garde [figures] were using music in the '60s," Nguyen notes, when asked about the video's music. "But I was riffing off MTV."

That year also brought "Forever Linda!," the second installment in

most recent: "Pirated!," "The Calling," and "Cover Girl: A Gift from God." The three stemmed from a summer stay at UCLA that allowed him to research his subjects and labor over the editing process, during which he endlessly reconfigures TV and movie imagery, making it his own. "Cover Girl" is a true story that begs disbelief: it's a portrait of Dalena, a blond girl from Muncie, Ind., who has become a Vietnamese pop star — all without understanding the Vietnamese words she sings.

"[Cover Girl] sort of grew out of 'Pirated!,'" Nguyen says. "I wanted to include Dalena as an example of the question 'How do you classify Vietnamese American identity?' In working on 'Pirated!,' I started to collect footage of Dalena. I'd go into Little Saigon in Orange County and buy her CDs. At first I was skeptical. But the more I listened to her music, the more I became a fan. She's uncanny — her diction is clear, better than many of the Vietnamese singers. People seem to interpret ['Cover Girl'] as me making fun of her, but I wanted the video to have an obsessive fan quality."

While "Cover Girl" may have emerged from "Pirated!," "The Calling" is closer in tone (mock auto-

One funny sequence in "The Calling" finds Nguyen in the confessional, sharing his sins ("I masturbated 3, 6, 11 times") with a contemplative Montgomery Clift. Another highlight occurs when Nguyen sets footage of the priests on journeys to the "Do you know where you're going to?" refrain of "(Theme from) Mahogany" by Diana Ross. For Nguyen, though, the latter tactic isn't purely comic: "I have another cousin who is in the seminary, and he told me they used to listen to that song every day."

Currently studying at UC Berkeley, Nguyen is just one figure among a group of younger queer Asian film- and videomakers (others include Dredge Kang and Patty Chang). "The way I approach art making has always been informed by critical writing," he says. "People like Trinh T. Minh-Ha are interesting because there's a tension between theory and image in their work. I'd rather use seductive images and have the theoretical aspect not be didactic." His next project definitely promises to be seductive: it's an investigative look at Brandon Lee. Not the *Crow* star — the gay porn star. ❖

This is the first installment of a bimonthly series on local film and video.

1. DJ Consuelo at the Bridge, Mission Rock, Sat/7
2. Rambler benefit at Pound-SF, Sun/8
3. Michael McConnell, "Bounded by Fences," Braunstein/Quay
4. Red Man tribute at Adobe Bookshop, Fri/6
5. Rainer Maria at GAMH, Fri/6

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Merging

Back in the late 1700s, when Spanish missionary Fray Juan Crespi hit that great plain of land sandwiched between mountains and ocean that he would help name Los Angeles, what he found was easy to describe and easy to navigate: "a very spacious valley, well grown with cotton woods and alders." There were four earthquakes in one day, there were antelope everywhere, and where there weren't bubbling marshes, there were rivers, some dry and low, some flowing and high.

More than two centuries later, L.A. is best known for how difficult it is to navigate, how resistant it is to description — its valley pueblo now a sprawling polycultural megalopolis grid of crossed vertical and horizontal concrete lines with no single city center to hold it together. L.A.'s ever extending geography has always posed problems for its representation: how do you represent a city addicted to newness, a city that defines history as racial forgetting and cultural erasure, a city with no native water supply that acts like water — spilling out and out, spreading wider and wider, revealing new strip malls and movie megaplexes when it dries? "L.A. is not a fixed thing," L.A. architect Jon Jerde has said. "It's a moving target, an elusive energy psyche that is not physical."

Representing LA, a visual art exhibit touring the country (with recent stops in Seattle and Corpus Christi), works against the grain of much of late-20th-century art from and about Los Angeles by showcasing the opposite of Jerde's L.A.: "physical" L.A., not "elusive energy psyche" L.A. *Art in America* tagged it "LA's figurative revival" — the return of recognizable buildings and bodies, of 7-Elevens and motels, suburban neighborhoods with hose-filled plastic pools in the yards.

Rob Feng's image on the CD cover of *Freeways* (Emperor Norton), a new multi-artist compilation assembled by Internet audionauts Dublab (who broadcast live electronic performances from their L.A. home base out onto the digital plain of the Web), has it both ways. Like the music inside — sparse and understated electro-ballads with the occasional hip-hop and soul lane change — it is both elusive and realist: a minimalist X ray of unnamed L.A. freeways as anonymous white veins slicing across squares of computer-generated blue sky.

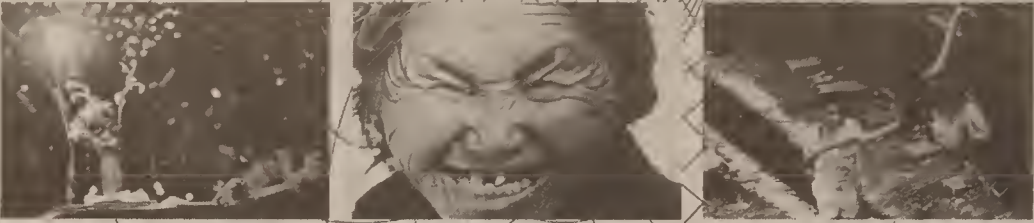
Ever since the 1934 construction of the Arroyo Seco Freeway that linked Pasadena to L.A.'s downtown, the freeway has been seen as either a prime symbol of L.A.'s democratic possibility (open lanes, faster travel, connections between all parts of the city accessible to everyone with a car) or as a prime symbol of pending L.A. apocalypse (social dislocation, horrific traffic jams, shootings, high-speed car chases). In the new film *Crazy/Beautiful*, the freeway is both a marker of difference and a point of unity. It is a constant reminder of just how far apart a poor East L.A. Chicano and a rich Palisades white girl really are (a fact made extra-clear by the two hours it takes the bus the boy rides to go from the Eastside up Pacific Coast Highway). And yet it is also the very thing that night after night makes their relationship possible and brings their worlds together.

On *Freeways*, musicians are identified by their place on the freeway map and the place they left behind to be there. Downtempo stylists Languis left Buenos Aires for Hollywood. Daedalus lives in Santa Monica but hails from Wales. Mannequin Lung lives in Northridge but is from Iran. But there is little on *Freeways* that tries to be realist or figurative in the way that, say, N.W.A.'s *Straight outta Compton* tried to be realist or figurative.

Most of the Dublab affiliates keep it abstract and open, using sound as a vehicle of transport across unspecified urban landscapes and not as a clear representation of people, places, and things. Languis and Fer Chocla's "The Sky Below" floats on acoustic guitar skips and clouds of zings and whirs. Daedalus's "A Mashnote" makes chamber music out of the typing of keyboard keys, vintage computer chimes, and bird chirps. Even when Divine Styler drops his spiritualist incantations, the L.A. heard on *Freeways* is more of a flexible space — imagine the sound of one big wired, shimmering amoeba — than a finite place.

Mia Doi Todd, who comes off like a Silverlake 2001 answer to a '70s Joni Mitchell lady of the canyon, drives the freeway with the most literalness. Her "Digital, Version 2.1" flickers across Los Angeles looking for the connections that streets and freeways are supposed to guarantee. "This is not a through street," she repeats over and over again. "One cannot pass here." So she heads for the freeway but finds more blockage and more isolation, traffic jams "full of fish that fail to merge." The song moves forward, but Todd's voice mostly stays in one place; she inches forward, then brakes, but never loses faith that she will get to where she wants to go, no matter how hard it is to describe. ❖

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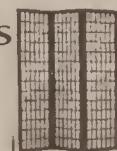
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Greenhouse effects

On the difference between roots and branches in *The Vertical Ray of the Sun*.

By Chuck Stephens

Director Tran Anh Hung's new film, *The Vertical Ray of the Sun*, opens on a still and birdsung morning in a brightly decorated apartment somewhere in modern-day Hanoi. Hai, a Vietnamese man in his mid 20s, douses a chirruping alarm clock and switches on the stereo, as a woman named Lien — played by Tran's perennial muse, the luminescent Tran Nu Yên-Khê — reluctantly begins to stir and stretch. The strains of the Velvet Underground's "Pale Blue Eyes" begin to fill the room already flush with sensuality. Hai and Lien sleep in separate beds, but surely, we assume, they are lovers. However, siblings Hai and Lien are merely the first we meet of an extended family dominated by sisters and wives, all circling within one another's orbit in the city Tran recently described to Reuters as "possessing a sweetness, slowness and sensuality that is particular to itself."

Overlaid with whispered tones and alienated shadows, *The Vertical Ray of the Sun* is a vaguely Chekhovian tale of three sisters. Suong (Nguyen Nhu Quynh), the eldest, runs a small café,

while her husband, Quoc, a botanical photographer, is frequently on the road documenting strains of flora on the banks of remote lagoons. Middle sister Khan (Le Khanh), newly pregnant, is married to Kien, a blocked writer just 17 pages from finishing his first novel. Lien, unrequited in her longingly incestuous attachment to her brother, chases after a sullen suitor named Ho, hoping for the sexual connection to adulthood that her sisters already know. Each of the women has secrets to keep and surprises in store.

Contrary to the kaleidoscopic expressionism of 1995's *Cyclo*, *The Vertical Ray of the Sun* takes its cues from impressionist painting, with Tran arranging the movements and attitudes of the sisters as if they were lilies in a tall vase, their faces ellipsing and eclipsing one another while their story calmly drifts from one pregnant possibility to the next. Given to observing the family's intimacies from behind scrim of lush foliage, Tran bookends his film with the anniversaries of the siblings' parents' deaths, but — while fraught with ominous departures and unexpected returns — it remains everywhere fertile and alive. And over-

whelmingly erotic as well, even if the engorged but inextinguishable passions of the characters are often displaced on a series of macroscopically photographed surface seductions: sparks of water dancing in a brass bowl, lovers kissing (à la Magritte) through silk scarves, a bowl of loose beads flung in the air and falling to earth like giant drops of spattering rain.

That balance between the intimate and the exterior, the tactile and the untouchable, is *The Vertical Ray of the Sun*'s major achievement. The more the sisters seem to confess to one another, the less they seem to say; the way that so many of the longings in the film are quieted without being fully quelled is part of its haunting and unnerving beauty. Everything that first seems strange is made familiar, then made strange again; and the more we hear of Lou Reed's voice, the more alien it becomes. There may be something typically or traditionally "Vietnamese" about the way composer Ton That Tiet's late-modernist score for anguished strings adds another layer of pensive overhang to this at-times abject melodrama's already emotionally overgrown

surface, but how are we to know? The invisibility of Vietnamese cinema to the rest of the world is but another pregnant silence of *The Vertical Ray of the Sun* — and of Tran's not-quite-classifiable career.

Though a contemporary of Assayas, Denis, Desplechin, and Carax, the Vietnam-born but Paris-dwelling Tran is rarely mentioned in the company of those boys and girls of certain age currently held responsible for the resurrection of French cinema. Why not? All of the director's films have been French-produced and -financed, and Tran claims to resent being held up as the figurehead of a new Vietnamese cinema, which may or may not exist. The reason Tran is perceived as somehow distinct and distanced from the rest of his French contemporaries probably has much to do with the sense of homesickness that lurks behind each of his films. True, they all take place on Vietnamese soil, and the hearts and minds of their inhabitants are rooted there, but the difference between roots and branches has been apparent ever since *The Scent of Green Papaya* — which, while set in 1951 Saigon, was shot entirely on a soundstage in Boulogne.

The Vertical Ray of the Sun, though wholly specific to the urban leafiness of



Three sisters: *The Vertical Ray of the Sun* tells the story of three sisters — from left, Nguyen Nhu Quynh, Tran Nu Yên-Khê, Le Khanh — and takes its cues from impressionist painting.

current Hanoi, continues those contradictions of displacement. It's a sweltering essay in synesthetic intoxication, and one in which we learn that the hothouse scent of that first papaya was misleading. Tran has discovered still stranger efflorescences back in the realities of contemporary Vietnam: a forest of flora and fauna, grooving to the Velvets, and growing naturally on the vine.

'*The Vertical Ray of the Sun*' opens Fri/13 in Bay Area theaters. See Movie Clock, page 95, for show times.

Sales Clark

Bully and the trouble with Larry.

By Johnny Ray Huston

"I want you to suck my big dick." Bloodshot eyes. "I want you to lick my big balls."

Those are my first notes from watching Larry Clark's *Bully* — a description of Marty (Brad Renfro) earning some gay-phone-sex side money at the start of the film's initial scene. *Bully*'s intro isn't as brash as that of *Kids*, in which Telly (Leo Fitzpatrick) de-virginizes an increasingly unhappy girl in her childish bedroom. But it serves notice that this isn't *Another Day in Paradise*: Clark has rebounded from his visually generic sophomore disaster — a heroin film that didn't look like the work of a renowned, distinctive photographer and didn't feel like the work of a renowned, distinctive heroin "expert" — back to the teen exploitation realm that he masters.

When *Kids* arrived in 1994, fickle critics ignored Todd Haynes's *Safe* (later chosen best film of the '90s in a *Village*

Voice poll) to line up and mouth off about Larry, yet the barrage of sky-is-falling pseudo-social commentary failed to note that Clark's debut basically updated '50s-era teen exploitation shock ploys. Though *Bully*'s press kit goes to great lengths to treat the screenplay's teen-murder subject matter as grist for serious statement, the film is up front about its pulp intent. Still, Clark himself isn't above moralizing about the drug use and adolescent sex and violence he's so fond of portraying: he casts himself in a righteous paternal bit part that allows him the last word.

Bully is based on a real-life incident in Florida in which a group of teens ganged up to kill a "bully," but Clark is even less concerned with facts than Kimberly Pierce was in *Boys Don't Cry*. (*Bully* cowriter Daniel McKenna, the paragon of virtue responsible for *American History X*, has had his name removed from the credits.) For better

and worse, he's refashioned events and characters to mirror his own oft-imitated but unduplicated vision.

The film's title victim is Bobby (Nick Stahl, in Peter Stormare mode), a well-off brat fond of raping girls while watching gay porn and prone to acute observations such as "You got a fuckin' irritating laugh, bitch." Bobby has been beating on — though one senses he'd prefer beating off with — best pal Marty since elementary school. Marty's new bad-seed girlfriend, Lisa (Macauley Culkin's ex-wife, Rachel Miner), sees only one solution to this problem. Her "the more the merrier" murder master-plan brings her to a house of shirtless boys — Clark's models don't have to wax to attain hairlessness — and results in four more teen convicts. (Tip for describing a Larry Clark movie: place *teen* in front of every provocative word.)

Cast as a teen prostitute, supermodel-songstress Bijou Phillips, the '90s' premier poster child for nepotism, is most excited about her role: her performance screams, "I'm in a Larry Clark movie! Look at my tits, people!" Phillips struts onto the screen wearing a bikini top with the dimensions of a belt and soon obliges Clark with not one hut two close-up crotch shots. Like most of the actors, Phillips has a face made for

Clark's camera: simultaneously attractive and unsettling, youthful and old. Her evil-doll smile shares celluloid space with Miner's blank Raphaelite features, Stahl's arrested-in-infancy cranium, and last but not least, newcomer Kelli Garner's face,



Kids these days: Florida teenagers — pictured, Bijou Phillips, Kelli Garner, Daniel Franzese, and others — fight the power in Larry Clark's latest film.

which looks like the result of a bloody head-on collision between Mena Suvari and Angelina Jolie.

Bully's Florida is populated with an inordinate number of Jersey accents, but Clark masterfully captures and enhances the state's drifting, humid malaise. In fact, working with cinematographer Steve Gainer, he's come up with the most visually potent film I've seen this year. When a sinister nighttime scene of sex in the front and back seats of a car is followed by a view of a sunny morning landscape, the former scene's disturbing aura (getting a blow job in the front,

Bobby ogles Marty and glares at Lisa) lingers like a foul stench amid the florid natural beauty. Clark's especially at home in the sickly blue gray light of Lisa's bedroom and bathroom, and not just because he gets to decorate her walls with pics of yet more hairless, chiseled boy-flesh. One tracking shot moves toward what looks like an empty bed, only to reveal Lisa lost in empty thought: she's may be clutching a comforter, but there's no comfort in sight.

'*Bully*' opens Fri/13 at Bay Area theaters. See Movie Clock, page 95, for show times.

Good and 'Bad'

PFA digs up delicious drive-in trash.

By Dennis Harvey

When Justice Clarence Thomas recently offered a dissenting opinion as the Supreme Court failed to repeal 27-year-old campaign-spending-limit laws, his protest sounded rather like that of a circa-1956 deacon denouncing rock 'n' roll. He was shocked, *shocked* "that this Court has extended the most generous First Amendment safeguards to filing lawsuits, wearing profane jackets, and exhibiting drive-in movies with nudity," while refusing to let corporate soft money exercise its "core speech and associational rights" to control public policy.

Actually, the clock should be turned back to simpler times in at least one of the senses that Thomas erroneously put his finger on. What has this great country recklessly thrown away? Yup: drive-in movies, with or without nudity.

But preferably with.

The past 25 years have seen drive-ins edge closer to extinction than the bald eagle. Sadly, those few vehicular theaters still extant are slaves to Hollywood globalization. (Meanwhile, the entire screen oeuvre of Shannon Tweed goes banished to home cassette and pay cable. Fascist conspiracy!) Drive-ins were once the ultimate populist culture forum, embracing anything that came in on reels. They were where I first experienced the splendors of Russ Meyer, golden-era Linda Blair (*Savage Streets*, *Roller Boogie*), *Reefer Madness* (on a bill with then-new *Up in Smoke*), Spanish horror films, and dadaist porn (the original *New Wave Hookers*). All this in humble late-'70s, early-'80s Michigan!

One important fact made drive-ins a haven for venture-capitalist folk art: nestled in the semiprivacy of their vehicles, most patrons weren't paying attention. Screen subversion, ineptitude, illogic, and bravado went largely unnoticed by the groping hordes. You can get at least a whiff of that lost epoch at Berkeley's New PFA Theater, when staffer Steve Seid presents "Born to Be Bad: Trash Cinema from the '60s and '70s." The series offers good 'n' plenty, ranging from pioneering goremeister Herschell Gordon Lewis's hillbilly classic *Two Thousand Maniacs* to Vincent Price

psychedelia (*Confessions of an Opium Eater*) and Watergate-inspired horror (*The Werewolf of Washington*).

The first two weeks place thematic focus on science-as-menace. What with George Jr. seeking to reboot the cold war while sucking dry our anemic natural resources, this drive-in thesis seems more relevant than ever. This week's kickoff feature is 1934's *Maniac*, an epileptic fit of no-budget mad-scientist hysteria from Dwain Esper, the depression era's Ed Wood

score render *Atomic Brain* a genius memento of drive-in nuclear fission.

Next week them bombs keep droppin' with the nudie *Strangelove* spoof *Kiss Me Quick!* and Jack Curtis's even more DIY epic *The Flesh Eaters*. The latter is a quintessential cold war sci-fi cheapie, with three civilians crash-landing on an uncharted island "somewhere between New York and Provincetown" (!), where they find the de rigueur mad scientist (Udo Kier-like Martin Koslek). Can an alcoholic movie star, her nice personal assistant, and their square-jawed, oft-shirtless pilot stop this German émigré from unleashing biochemical horror? Well, duh.

So budget-shaven that its only "interior" is a canvas tent, *The Flesh Eaters* defines drive-in narrative formulas and production aesthetics.

STILL FROM THE FLESH EATERS



Edging toward extinction: Jack Curtis's DIY epic *The Flesh Eaters* is part of the New PFA Theater series "Born to Be Bad: Trash Cinema from the '60s and '70s."

Jr. It's followed by *The Atomic Brain*, a 1963 concoction that finds one "Dr. Frank" conducting transplant-with-radiation tests in the grotty basement of his funder's old, dark house somewhere outside L.A.

Said benefactress is a rich old miser only interested in the frontiers of medical science insofar as they might resettle her brain in the body of a bombshell. Thus three innocent babes are flown in from Europe and hired as "servants." When one potential donor tries to perform an actual domestic duty, the matron barks, "Don't walk up these stairs! I don't want those shapely legs to grow ugly muscles!" Horrendous acting, synch-severed dialogue, surprisingly atmospheric photography, and a xylophone-versus-woodwinds

The "monster" is a shiny water parasite "played" by mere sunlight glinting off of the surf; a last reel development does solidify its presence as some sort of jelly-crab gigantis with vaginal maw. Filmed in glorious black-and-white "Supramotion" — yet the plot moves *ever* so slowly — *Flesh Eaters* is the sort of flick whose boring parts provoked youths by the thousand to taste friendlier flesh at the drive-in each summer weekend. Somehow, stealing third base on a couch before the VCR just ain't the same. ❖

'Born to Be Bad: Trash Cinema from the '60s and '70s.' Wednesdays through Aug. 29, New PFA Theater, 2575 Bancroft Way, Berk. \$4-\$7. (510) 642-1412.

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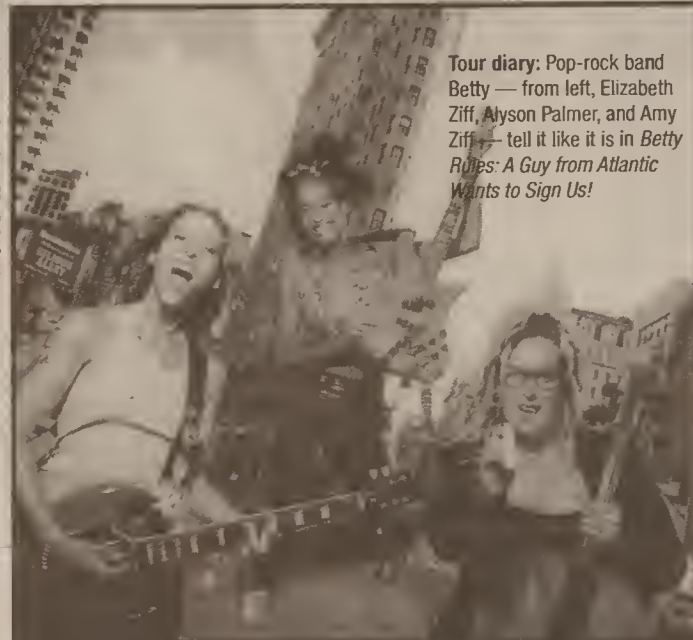
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Tour diary: Pop-rock band Betty — from left, Elizabeth Ziff, Alyson Palmer, and Amy Ziff — tell it like it is in *Betty Rules: A Guy from Atlantic Wants to Sign Us!*

Hello, Betty

Betty Rules, about three women, 16 years, and a rock band, is light and upbeat.

By Brad Rosenstein

Summertime, and the theater is easy — content's fluffy, and the drama is lite. The Magic Theatre is no exception, unveiling the world premiere of *Betty Rules: A Guy from Atlantic Wants to Sign Us!*, a free-wheeling musical autobiography of the pop-rock band, written and performed by themselves. Working with *Rent* director Michael Greif, the group have crafted a featherlight collage of songs, sketches, poetry, and postcards from the road. That road has been a surprisingly long one, particularly for a band that has never moved beyond cult status.

Founded 16 years ago by sisters Amy and Elizabeth Ziff and Alyson Palmer, Betty have endured long enough to see two Bushes in the White House and the Go-Go's once again on tour. That kind of longevity can only be the result of either a profound lack of imagination or a special chemistry; with these three women it's clearly the latter. There's a palpable bond that finds its truest expression in the trio's crystalline harmonies.

Arrayed across the stage, druggie dyke Elizabeth, towering glamazon Alyson, and fleshy hyperdiva Amy make for a strangely melodious fugue of difference — it's as if the Andrews Sisters had gone alternative and decided to play the Island of Misfit Toys. Like the longtime married ménage they are, the

bandmates complete one another's sentences and fire off machine-gun barages of communal banter, shtick, and attitude. Greif artfully uses the group's natural metabolism and eclecticism to find the evening's hard-driving rhythm, tone, and form. Recounting crappy club dates, queasy fan encounters, and the compromises, disappointments, and sheer joy of doing what they love, all three women get a chance to shine.

Amy, the sharpest actor of the group, is a juiced-up comic chameleon, channeling a parade of pop culture references and bitch-goddess one-liners. Elizabeth and Alyson start out flat but gain dimension, and when the group rocks out, the breeze is terrific. The major rock chops come courtesy of drummer T. "Mino" Gori and guitarist Tony Salvatore, but the social passions, loopy wit, magpie influences, and grrrl-power get-down groove are all pure Betty. That "guy from Atlantic" is the piece's Godot, and it's a lucky thing for these proud, quirky iconoclasts that he never shows up. In a landscape of homogenized "success," it's invigorating to see three singular people doing things their way, happily plugged into the middle road and having a blast.

'1600 Transylvania Avenue'

And just in case you needed another reminder as to which calendar page

we're on, along comes the San Francisco Mime Troupe's latest summer show. Ever since Dubya and Cheney Inc. merged with Supreme Court Ltd. and acquired the White House, it's been pretty plain who's really running the American show. Our country's bottom-line hegemony is again a fat, juicy target for the S.F. Mime Troupe in *1600 Transylvania Avenue*, which last week kicked off the company's 40th season of free theater in Bay Area parks.

It's not the first time the S.F. Mime Troupe has used *Dracula* as a metaphor for corporate bloodsucking, and it's certainly not much of an imaginative leap to connect him with our own princes of darkness. The piece does better on more original ground as Shamina Jones (Velina Brown) unveils her invention of stop.com, an energy-saving device that literally stops commercialism in its tracks. Naturally, Shamina and her partner in Green Grrl Industries become Washington's targets, and their destruction or salvation may lie in the

hands of the batty Gene Renfield (Conrad Cimarra), a progressive journalist sucked in by the dark side.

The script, by director Michael Gene Sullivan and Ellen Callas, is at its best when it invests in comic complexity, but it's pretty thin stuff that relies more on bald sloganeering than theatrical resources. In any case, our surreal national reality seems to have eclipsed attempts to satirize it: the president (Amos Glick) gets some of the biggest laughs with his own true-to-life malapropisms. Ed Holmes, as the vice presidential voice of reasoned evil, is as usual indispensable, and Brown and Cimarra do bright work throughout. But with the exception of the spot-on choral dirge "Corpus Incorporale," even the songs by Bruce Barthol and Jason Sherbundy seem a bit bloodless and pale; it's as if the creatures of the night have actually won. ♦

'Betty Rules: A Guy from Atlantic Wants to Sign Us!' Through July 29. Wed.-Sat., 8:30 p.m.; Sun., 2:30 p.m., Magic Theatre, Fort Mason Center, Bldg. D, Marina at Laguna, S.F. \$8-\$30. (415) 441-8822.

'1600 Transylvania Avenue.' Through Sept. 3. This week, Sat.-Sun., 2 p.m., Cedar Rose Park, 1300 Rose, Berk. Free. (415) 285-1717. For a complete schedule go to www.sfimt.org.

Back in 1990-something, poet-performer Sarah Jones found herself hypnotized by the jiggy sound coming over the airwaves. And like many young, social urbanites, she lost herself in the bling bling New York hip-hop party scene. Then one night at a private party thrown by the artist formerly known as Puff Daddy, Jones found herself dancing and singing along to the lyrics of a Dr. Dre song, "bitches ain't shit but ho's and tricks..." She woke up from the spell and realized something had gone terribly wrong.

She captured her feelings in a poem, "Your Revolution," a takeoff on Gil Scott-Heron's classic 1970 recording *The Revolution Will Not Be Televised*. Jones transformed it into a feminist hip-hop manifesto with the repeating hook "Your revolution will not happen between these thighs" and hilarious parodies of platinum-selling male rap icons who think they're the mack. London-based DJ Vadim liked what he heard and laced Jones with some lovely beats. The rest, as they say, is history — which was abruptly rearranged when someone filed a formal complaint with the Federal Communications Commission after hearing "Your Revolution" on Portland, Ore., radio station KBOO-FM. It took the FCC nearly two years to complete its investigation and come up with a ruling. And now the song is in the process of being banned from the very medium it sought to critique.

At her recent Bay Area appearance Jones addressed the issue from the stage, and a couple of days later I caught up with her.

Bay Guardian: Except for the *Roots* albums I can't think of any mainstream hip-hop artists that are really putting on progressive female poets. How did the recording of "Your Revolution" come about?

Sarah Jones: In London it's a whole different scene. The British hip-hop scene is really welcoming, and you can put out something you really believe in, and you can almost blow up over there without people recognizing you [here]. Whereas here, because of corporate interests, it's not the same. I don't mean to put down what we have here, but you get a lot more artistic support in England.

In the hip-hop realm whenever you come out with powerful statements as a woman, people kind of look at you cross-eyed, and Vadim didn't flinch. I was struck with his enthusiasm from the producer's side. We recorded it in London in one fell swoop, and that was that. I flew home.

BG: What was the initial response to your song here?

SJ: Over here it's been played mainly by progressive radio. I'd be touring around and hear my song, which was cool. Then I found out in March that there was a complaint. [At] this radio station in Portland, the DJ had been playing the song, Deena Barnwell from KBOO. And I thought that's the most ridiculous thing I've ever heard. That's like trying to ban *Ms.* magazine. It's never going to happen.

I had been joking about it. "Ha ha ha, the FCC is trying to ban my song." I just thought surely they'll look at the lyrics and throw this out. And lo and behold the FCC, headed by Michael Powell, Colin Powell's son, went ahead with it.

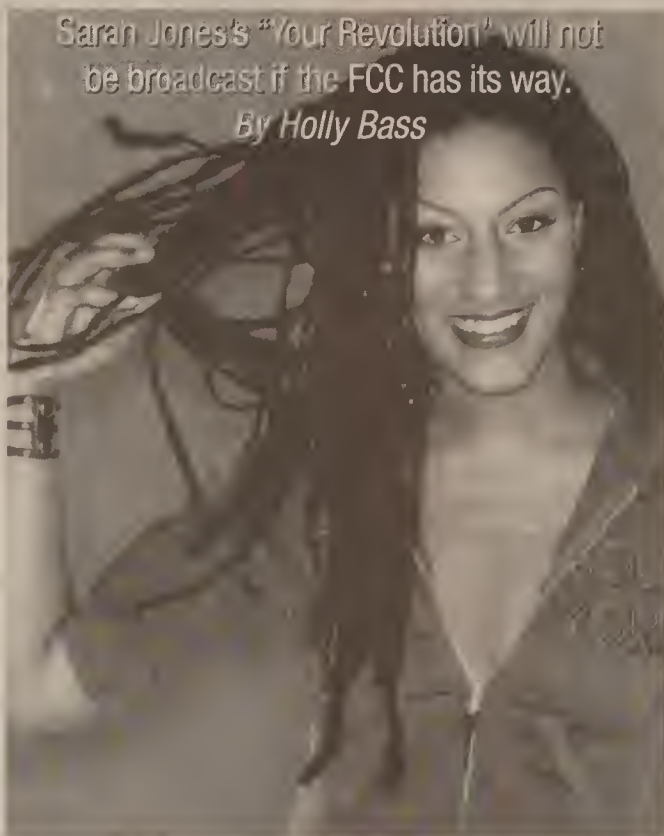
BG: What repercussions have the FCC ruling had on the station?

SJ: When the complaint was lodged, it was a really big deal for Deena. She was suspended for a few months [by the station managers], and when they reinstated her show, it was moved to after midnight. [The station] got fined thousands of dollars.

BG: Shock jocks on morning radio say things that are way more outrageous than what is in your song, and most people who've read the lyrics to your song-poem see that it's a take-off on rap music. Why didn't the FCC see that?

SJ: This is about censorship of artists and in particular censorship that stems from a complete unwillingness to learn about the thing you're judging, because they don't know that these lines are actually parodies of songs that were played freely on the radio: Biggie Smalls, and Akinyele's "Put It in Your Mouth." Their understanding of culture is very limited by their political agenda. They're not interested

Whose revolution?



Sarah Jones: "This is about censorship of artists and in particular censorship that stems from a complete unwillingness to learn about the thing you're judging."

Excerpt from "Your Revolution"

your revolution will not involve me feeling your rise
or helping you fantasize
because that revolution will not happen between these thighs
and no, my Jamaican brother, your revolution
will not make me feel boombastic and really fantastic
have you groping in the dark for that rubber wrapped in plastic

you will not be touching your lips to my triple dip of
french vanilla butter pecan chocolate deluxe
or having Akinyele's dream
a six-foot blowjob machine

you wanna subjugate your queen;
think I should put that in my mouth
just 'cause you made a few bucks

your revolution will not be me tossing my weave
making believe I'm some caviar-eating, ghetto mafia clown
or me givin' up my behind just so I can get signed
have someone else write my rhymes?

I'm Sarah Jones, not Foxy Brown
your revolution makes me wonder, where could we go
if we could drop the empty pursuit of props and the ego
revolt back to our *Roots*, use a little Common sense on a Quest
to make love De La Soul, no pretense ... but

your revolution will not be you flexing your sex and status
to express what you feel;

your revolution will not happen between these thighs
will not happen between these thighs
will not be you shaking and me faking between these thighs
because the revolution, when it finally comes, is gon' be real

Sarah Jones

in trying to make some clear, well-founded assessment — they'd rather come up with "decency standards for art," like [New York mayor Rudolph] Giuliani. I bring up Giuliani because I feel like there's a climate of anti-artists' progressive state-ments. That being said, I found out that the only other person this has happened to is Eminem, so here we are strange bedfellows.

BG: Did the FCC ever tell you exactly what it found offensive in your poem?

SJ: They never actually singled out any words. It was ambiguous. It's some sort of generic ruling.

[The same ruling they used to ban] Luke Skyywalker [of 2 Live Crew]. In my case I think it's obvious that there's a political issue here. They said the song contains elements clearly intended to pander and shock and that it was sexually indecent. This is a particular sticking point for me as a person of color and a woman, because too often what we put out is judged by our bodies. They're always fucking with our sexuality, particularly as women of color. We get the stereotype. We're hoochies. Or if you're Asian, it's the dragon-lady thing. We're always in a position where we have to fight to have our identity. In attacking my song in the same way they would a Foxy Brown or a Lil' Kim, they don't even realize they're participating in the same thing

they say they are trying to stop. It's their own kind of sexist lens that keeps them from listening and seeing that the song is actually about empowerment.

BG: OK, but some people, even people who support your message, say that the words themselves, regardless of context, shouldn't be aired on the radio.

SJ: There are very few words that have meaning without some kind of context. Queen Latifah had a song out, "U.N.I.T.Y." In one line she says, "Who you calling a bitch? U-N-I-T-Y." Anyone listening to the song knew very well that Latifah's use of the word was sending out a message to anyone who used the word [to put women down]. If you were to listen to community radio and hear a religious program where someone is talking about sodomy, you wouldn't say, "Oh my God, they're talking about sodomy! This is indecent!" Even the right would have to acknowledge this.

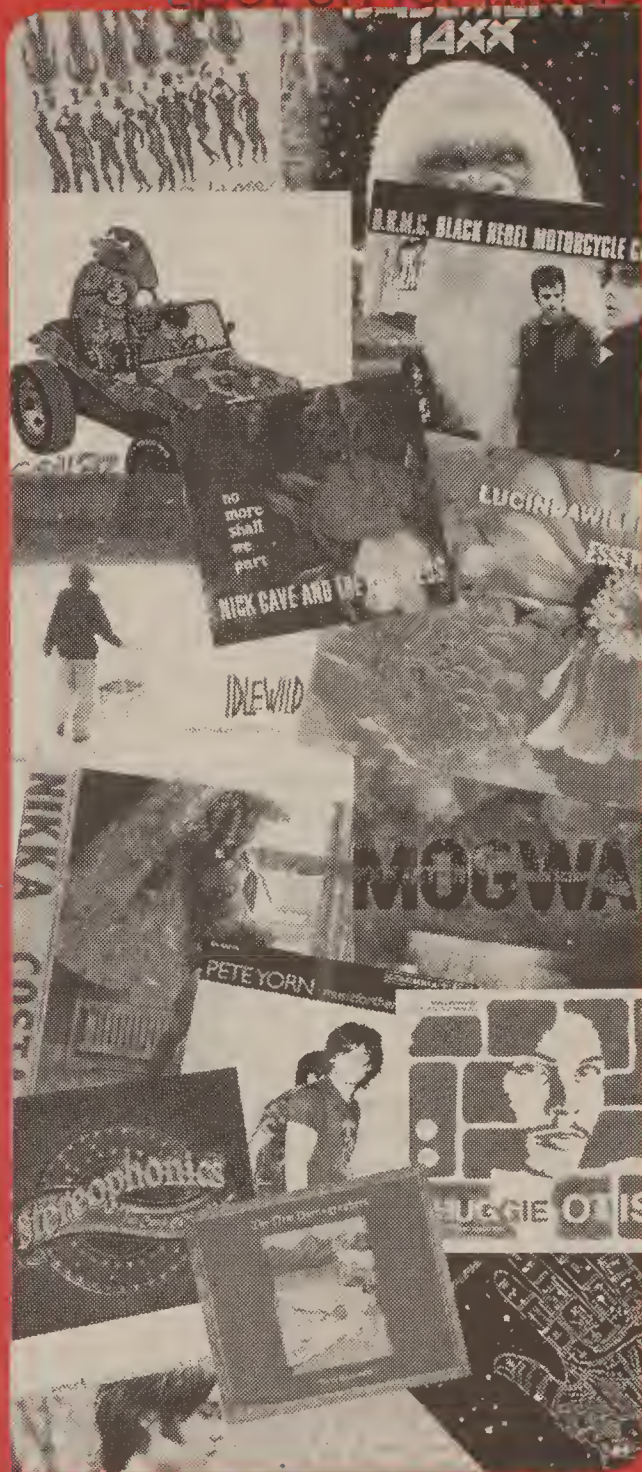
This is ridiculous. And not to single out hip-hop, because if you look across the board at MTV, commercial radio, the main three networks, everyone is putting out garbage. The FCC doesn't seem to be tripping over itself to prosecute television shows that freely use terms like "bitch" and "slut" and "whore" at 8 p.m., when little kiddies could be watching. That seems to be fine by the FCC because it doesn't contain hip-hop elements and it doesn't contain stuff they don't understand. Either way they are a clearly misguided organization. And I use the term "organization" very loosely.

BG: So what's next, beyond doing interviews for newspapers like this?

SJ: I'm trying to figure out how I can be an artist and afford to have the lawyers to contest this ruling. Beyond that I'm going to take it to a public forum. We're talking to *Politically Incorrect*. I'm getting help from the überfeminist Gloria Steinem. Russell Simmons was talking about me on "Like It Is." I don't mind letting this be a lightning rod. As far as I'm concerned it was a really painful situation. And the government is trying to silence young people's voices. And there's a whole lot of people making sure that this voice will be amplified and that young people who want access to this kind of music and message will be able to find it in places like the radio.

I'm encouraging people to log on to www.yourrevolutionisbanned.com and www.sarahjonesonline.com. Write to me letters of support, buy the book with the poem in it, that helps me. Help keep this thing under our control and hopefully get the FCC to change its evil ways, baby, as Santana would say.

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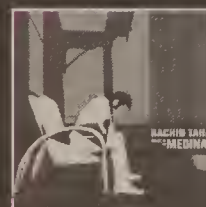
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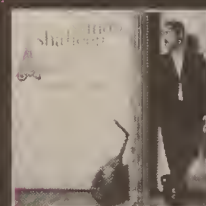
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Artificial instigators

Man vs. nature vs. art goes nine rounds in "LifeLike." By Glen Helfand

From the bus, the billboard for *Final Fantasy* looks like your typical sci-fi blockbuster ad campaign. Stern sans serif typography and the unblemished faces of its youthful stars, none of whom I recognized. I figured that they were pubescent TV actors from the WB, people appearing on shows I've never seen. I was relieved to learn there's no reason I should be able to identify those faces: they're not real. They're convincing, animated facsimiles of action heroes, high-end computer-graphic versions of young actors with complexions only a computer could create. As coded cartoon constructs, they can do things that real humans can't (that is, whatever their creators want them to), yet they're awfully lifelike.

"LifeLike" also happens to be the title of curator Marcia Tanner's breezy and sometimes sly group exhibition of artwork that waddles, often with the aid of consumer robotics hard- and software, into strange, increasingly blurry zones between real and fake, natural and artificial. It's a relevant subject to explore, as contemporary life constantly confronts us with seductive hybrids of electronic and corporeal components: wires from headphones dangle from our ears, PDAs contain our personal information, Aibo puppies eliminate the need for pooper-scoopers, and advances in bioengineered food and cloning fire up techno enthusiasts, corporate scions, and environmental activists. But there's always a slight sense of *Twilight Zone* dread encoded in them. The artists in the show often deal with this by turning the frightening aspects into seemingly harmless toys, creating objects that seem benign yet creep up on you.

One of the most memorable is John Slepian's video installation, which shows two digitally created pulsating flesh blobs — images of parts of the artist's body grafted together to resemble a lumpy

plucked chicken with a human anus for a mouth. They're like escapees from a David Cronenberg film that somehow found themselves on facing monitors, grunting and moaning at each other in attempted conversation. Seeing them will make you giggle and shudder at the same time. A similar feeling accompanies the animated sculpture by Elliott Anderson, a tortoise writhing on its back and creepily tugging at your heart strings; and a work by Melissa and Kerry Pokorny, a funky abject igloo with wiggling and poking

sound of falling water. The piece also subtly points to the way Web technologies reroute our conceptions of nature, creating new forms of behavior as well as visual possibilities. (The show's Web component at, www.newlangtonarts.org/network/infome, features a group of dense, somewhat academic electronic projects that draw comparisons between mapping the contents of the Internet and the Human Genome Project.)

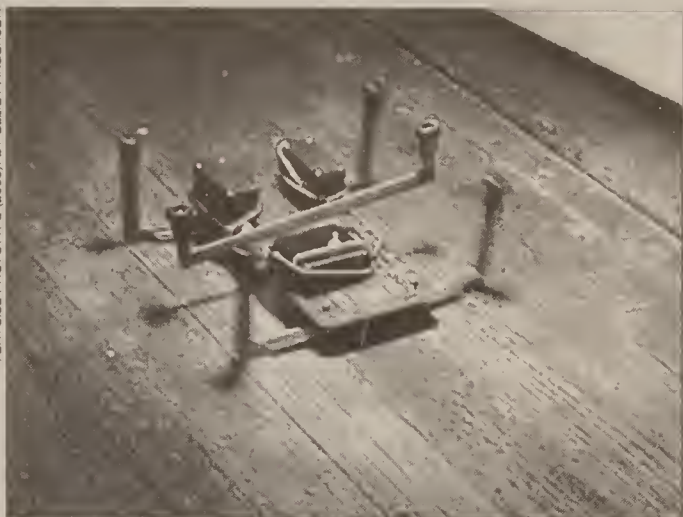
Stephanie Syjuco deals in similar territory, creating a faux scientific diagram that presents computer cables and connectors as organic elements in an old-fashioned chart format. The purely plastic and metal objects resemble veins, snowflakes, and skeletal structures. Gail Wight also employs display conventions of old science in a lengthily titled piece, part of the title of which is *Hereditary Relationships among Automata and LifeLike Creatures*. Via a touch-screen

video, we see windup toy animals functioning in a diagram of evolution, a concept that itself overlays human-made, scientific theory over natural phenomenon.

The show wisely avoids the thorny realm of biotechnology — a topic as difficult to address in art as it is in life — though Philip Ross does introduce living organisms into the mix. His series of fungi sculptures is made of actual homely spores that have been cultivated to grow on architectonic Styrofoam forms. The sculptures are an intriguing fusion of the organic and the plastic that adds to the show's strength in pointing to the duplicitous threads of wonder and horror that run through our apparently innate impulses to replicate and improve on nature. ❖

'LifeLike.' Through July 28. Wed.–Sat., noon–5 p.m., New Langton Arts, 1246 Folsom, S.F. Free. (415) 626-5416, www.newlangtonarts.org.

TORTOISE PROTOTYPE (2000). BY ELLIOT ANDERSON



Tortoise and the hardware: A variation of Elliot Anderson's animated tortoise sculpture appears in New Langton Arts' "LifeLike."

internal elements, most controlled by high-tech kid stuff: Lego Mindstorm robotics components.

The same technology powers a piece by Paul De Marinis, an artist noted for his cerebral sound-based sculpture. In *Moondust Memories* little toy trucks leave luminescent tracks as they engage in a programmed dance on a moonlike tableau. It's a glitzy toy that's fantastical and fun to watch, as is Ned Kahn's *Subducted Landscape*, an automated device that creates magmalike abstractions. The latter, however, veers dangerously close to being a meditative novelty item, a sleek update of the lava lamp.

The animated beer sign — the kind with a photo of a seemingly active waterfall — is revamped by Ruben Lorch-Miller. His piece also evokes landscape art and uses convincing artificial elements, namely a downloaded image and white noise from the Internet that convincingly approximate the calming ambient

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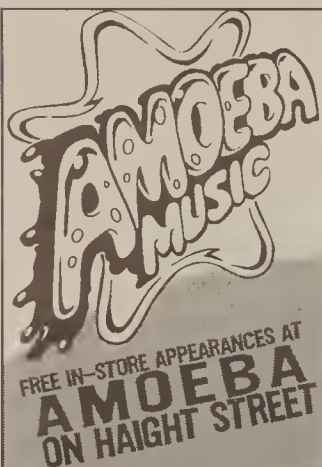
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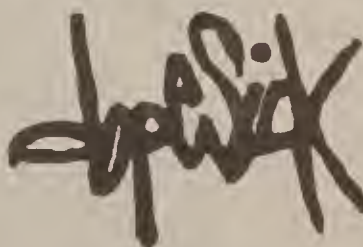


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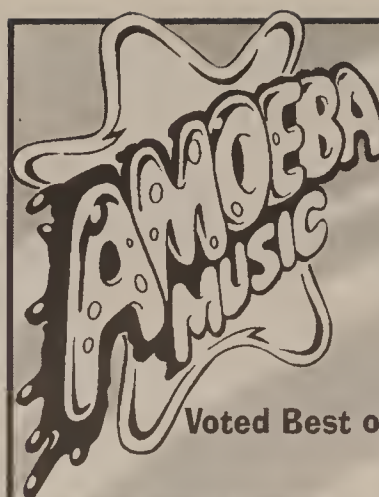
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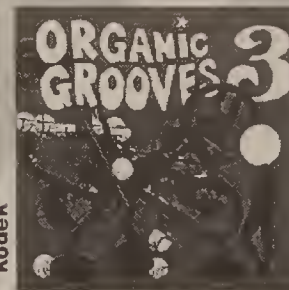
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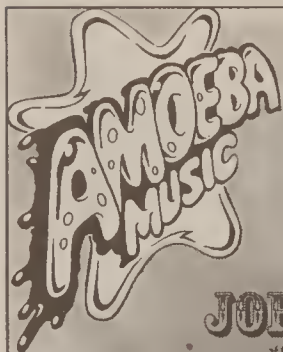
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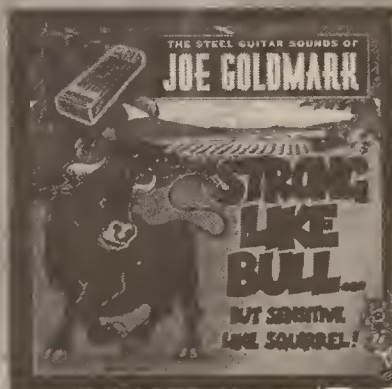
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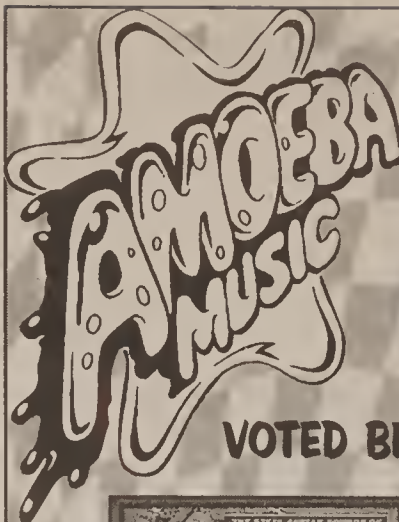
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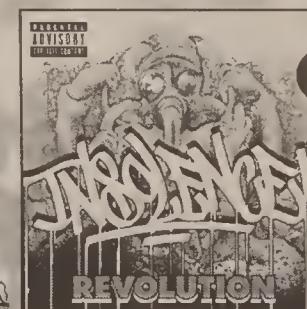
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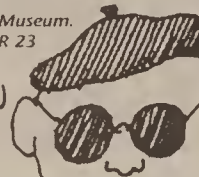
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age music

Shuggie Otis July 7, Fillmore

"I see good people in the audience, God's children," Shuggie Otis said from the lip of the stage the other night, which is what he gets for wearing sunglasses indoors. If Otis could've seen anything at all, he'd have noticed that the blessed were heading for the exits midway through the second song of his train wreck at the Fillmore.

The hall was packed with youngish fans who recently discovered him when Luaka Bop reissued *Inspiration/Information*, Otis's 1974 psychedelic funk album that disappeared (along with Otis himself) as soon as it was released. Nothing like low-rent myth to generate a buzz: the teenager who turned down a spot in the Stones; the genius recluse, MIA for years; and the fabulous album, somehow overlooked, resurfacing like it was Eddie and the Cruisers or something. The disc is selling like speed at the Endup, and on Saturday night at the Fillmore, well, it was anyone's guess whether Otis would walk onstage like an ordinary guy or descend from the heavens.

In actual fact, his entrance — as the booming voice of the MC demanded "a warm welcome for Shuggie Otis!" from the ecstatic swarm of shouting, cheering Shuggie acolytes — was, well, peculiar. Instead of walking out to greet the assembled, Otis headed for an amplifier, went down on his knees and began to tune a guitar; unacknowledged, the cheers dissolved.

A few minutes later Otis and his five-piece band — trombone, trumpet, sax, bass, and drums (with Otis on guitar) — launched into "Picture of Love," a shuffling blues with a throaty growling vocal that was a planet or two removed from the delicate, almost precious voice he used on *Inspiration/Information*.

"Sorry," Otis said at the song's end, while fiddling some more with his guitar, "but electric guitarists can sound

like they're crazy sometimes. But I ain't crazy, just tuning up."

He paused a minute, before yelling at the sound techs to turn up the stage monitors. Then, playing a riff that sounded like the opening bars of "Walking Blues," he headed into 12-bar territory with a song that might have been titled "Sweet Loving Momma." Otis's vocals were tentative, but his clean, razor-sharp guitar solo could have brought redemption had the audience dropped by for some blues. They hadn't, and they were restless — a state of affairs that Otis ratcheted up a few notches with the slow blues that followed.

When that was finished, Otis announced, "I'm so thankful, but I may not be able to show it. I'm going home now." He paused for a moment, before adding, "Only kidding." It didn't feel like a joke. He picked up a guitar, put it down, picked up another, and tuned it. He repeated the trade yet again and said mysteriously, "You can't do it every-day, it's hard, does anyone know what I mean?"

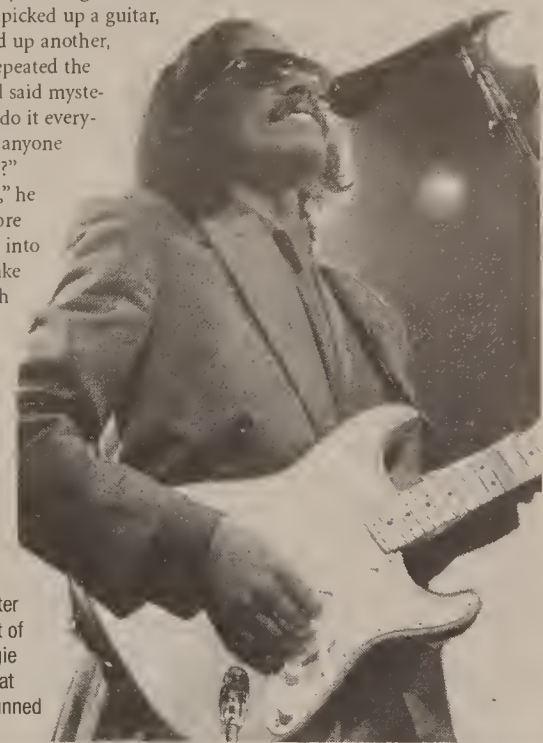
"I'm still with it," he said obliquely, before the band launched into "I Just Want to Make Love to You," which was distinguished by a thick, funky wah-wah solo that — compared to what'd been played so far — qualified as sheer inspiration.

Otis finally got around to the

Lost and found: After several decades out of the limelight, Shuggie Otis took the stage at the Fillmore and stunned his audience.

album, playing a stripped-down version of the title cut. And you've got to give the crowd credit. Despite overwhelming evidence to the contrary, they were happy again, ready to believe the warm-up was over and Shuggie was going to give them what they came for. Wrong: more blues, fewer fans.

"I'm going to say a bad word, OK?" Otis declared, even though not too many people were left to hear it. "It's love." The remark did not seem apropos of anything in particular. But it made me think that if Otis's friends or management had some love for the poor guy, they'd show it by keeping him off the stage. (J.H. Tompkins)



GUARDIAN PHOTO BY MIRISSA NEFF

Fightmaster

Closer Now (Bitchwarrior)

Fightmaster are one of those local bands that seem to be stuck in neutral: three years on the town and nothing to show for it but a string of gigs in third-tier clubs, a Web page, and abject disinterest from local tastemakers. Add to that a moniker suggesting spandex metal or disco covers, and you could have reason to doubt that these cats would ever do anything but jog in place till they took the hint. You can only play to your drunken friends for so long, after all.

Then along comes a debut disc called *Closer Now*. Based chiefly on that stuff they like to call Americana now, it ping-pongs all over the music map with a relaxed abandon that embraces eccentricity more than any sense of authenticity. The barely harmonious, sometimes discordant duet vocals of Duke Fightmaster and Lesley Frost owe just as much to the off-kilter perspective of Timbuk 3 as they do to X's rock punch or Juliana Hatfield's sing-song budget poetry. And it all ties together quite nicely, believe it or not. Thirty-six minutes and 10 songs later, you're left to wonder whether anybody is going to get Fightmaster — for the right reasons. *Fightmaster* play a CD-release party Sat/14, Red Devil Lounge, S.F. (415) 921-1695. Duke and Frosty tie the knot the next day. Congrats, kids. (John O'Neill)

Caesura

Escape Equals Light (Birds Go South)

Some of us are a little bored by *Girls Can Tell*, Spoon's latest release. We're always up for a band that'll push the limits of '90s post-rock — fans cannot forever live in an A Minor Forest. Still, Spoon's album is missing the jolting rush that makes math rock/emo-core so exciting. Which leads me to Caesura, a local trio steeped in the tradition. Caesura fills *Escape Equals Light*, fancily recorded on a 24-track, with spiraling compositions and dynamics thrilling enough to give this reviewer pause. Heavy on the bass, as well as drumming that juggles a steady dance beat with an ever changing flow of oddly timed rhythms, the opening "Fevers Fixed" starts out on top and wildly tumbles down. You'll find clues that the combo will evolve further in the future, like when singer-guitarist Evan Rehill deftly takes his ferocious riffs into quiet territory without robbing the songs of their intensity. And on the atmospheric, jazzy "Texture," which collapses a maudlin melody into a wonderful glob of distortion and ecstatic drum rolls, Caesura creates a reverie that could soon fast-forward the band into post-post-rock. *Caesura* plays at a photo exhibition titled "Shot in the Dark" Aug. 3, 9:30 p.m. (reception 8 p.m.), Balazo/Mission Badlands, 2811 Mission, S.F. \$3-\$5. (415) 920-0896. (Deborah Giattina)

Change is bad

Remember mix tapes? The ones you blew off papers to make, the ones you passed back and forth like notes during class. A friend of mine once made the nerve-racking statement that making a mix tape for someone was a sign of love. By that measure, my early '90s were a promiscuous time, in large part because a bleak employment situation left me free and easy and with nothing better to do than stay up all night coding and decoding musical ciphers.

A mix tape is where I first heard Rebecca Gates of the Spinanes, singing "Hawaiian Baby," and a mix tape is where I first heard Bratmobile covering the Runaways' "Cherry Bomb." How the soulful Spinanes ever got mixed up in my head with such a disreputable gang of girls as Bratmobile has something to do with the connect-the-dots state of the northwest rock scene at the time and a lot more to do with what happens when people tell you about their life in 20 songs or less.

"Cherry Bomb" set off a puppy crush on the whole band of brats, especially lead singer Allison Wolfe, whose ability to execute gymnastic dance moves while singing at the top of her lungs was truly inspirational. They taught me a goodly portion of what I know about jumping up and down at rock shows, about taking no shit and how much fun that can be.

"Hawaiian Baby" had one of the best, saddest love lines ever, and I knew exactly what it meant. "This is my heart, and it doesn't fit yours," Gates sang. I sang it too when I couldn't sleep. I whispered it walking home from breakup dates at crowded bars where we sat and couldn't talk, piling up bottles and playing pinball. The B-side, "Rummy," sounded like being kicked to the curb and wondering whether getting up was worth the trouble. I bought 1993's *Manos* (Sub Pop) in honor of my first CD player (ever the late bloomer as far as technological advances are concerned), which finally bit the dust last week, right around the time I was cringing on my bed, knees to chin, listening to this year's *Ruby Series* (Badman), Gates's first recording under her own name.

There have been other bad moments. One came a number of years ago at the Make-Out Room — after Gates had parted ways with drummer Scott Plouf and moved on to Chicago and a series of collaborations with other musicians — where, during a solo performance, she announced a show she was doing the next day at Urban Outfitters. I tried, I tried to find a way to make that OK in my head — she's doing it for the kids! the suburban, curfewed, under-21 kids!! — but it was tough. She was already doing slow love, the indie rock sinking below the adult contemporary.

Now she's unrecognizable and ready for radio play, or perhaps a shot at the small screen — seven seconds of *Cosmo* crisis on *Ally McBeal* if Vonda Shepherd would only shove off. And I just can't figure out the logistics of how Gates got rid of everything emotionally appealing that you could hear in "Hawaiian Baby" or "Epiphany" or "Dangle" — love turned a little bitter, a lonely, low-toned heartbreak. Here she's a studio full of sounds that could belong to anyone with a pretty voice.

It's been a full decade since those first Spinanes singles came out. Is it unfair to fault Gates for changing her ways, for playing with people other than Plouf? Probably. I know for sure that, not being good at it myself, I have problems with other people growing up, moving on.

But let's hear it for arrested development. It's not that I want all clocks to stop; I just want the bands who first raised my spirits to keep coming through. When Bratmobile broke up after one album, one EP, and a Peel session — moving on to other bands (Cold Cold Hearts, the Peechees) and other projects (Lookout! Records) — hearts all across the land broke with them, and how could that be a good thing? When they reunited for a tour in 1999 and released *Ladies, Women and Girls* late last year, it gave hope to many little rabble-rousers who watched *Pottymouth* spin around hundreds of times but never got the chance to see the band live. *Ladies, Women and Girls* has all the obnoxious, attitudinal girl punk, all the name-calling and the calling-people-out that made *Pottymouth* and *The Real Janelle* what you wanted to hear after a hard night out in a town full of rock boys. My favorite set of lines from the new one goes like this: "And all the fucken boys in the fucken bands / Just shut up and get outta my car." Same old song? Maybe, but sometimes that's all you want to hear. ❖

Bratmobile play Wed/11, Slim's, S.F. (415) 522-0333.

E-mail Lynn Rapoport at lynn@sfbg.com.



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GROOVES



Graham Connah's Sour Note Seven

Because of Wayne (Evander)

Jettison Slinky

The Only Song We Know (Evander)

The Bay Area's homegrown "new jazz" scene has brought forth plenty of virtuoso instrumentalists who put a premium on in-the-moment creativity and underplay the value of the written score. Increasingly, however, composition has been rearing its head and holding its own with free improvisation in the works of Rova Saxophone Quartet, clarinetist Ben Goldberg, saxophonist Philip Greenleaf, and others. The composer to be most reckoned with at this point is keyboardist Graham Connah, who has written for Rova, tapped Goldberg as a crucial member of his Sour Note Seven and Jettison Slinky bands, and issued two albums on Greenleaf's Dakland-based Evander Music label. The modestly packaged and bargain-priced (\$12) three-CD box set — including *Because of Wayne*, by Connah's mostly acoustic Sour Note Seven, recorded live at Bruno's in San Francisco, and *The Only Song We Know*, studio sessions with his amped-up Jettison Slinky — offers more than three hours worth of irrefutable evidence.

Dryly self-effacing, Connah surrounds himself with serious musicians who can get his job done without sacrificing their own identities. Sour Note Seven features vocalist Jewlia Eisenberg, clarinetist Goldberg, saxophonist Rob Sudduth, trombonist Marty Wehner, bassist Trevor Dunn, drummer Smith Dobson Jr., and Connah on piano and keyboards. If Charles Mingus, Steve Lacy, and Sun Ra had conspired to blend Ellingtonian arrangements, European art songs, and cosmic free improvisation, the results might have sounded like the six live performances on disc one.

On the second and third CDs the shifting cast of Jettison Slinky often rocks as hard as anything this side of Deep Purple. Ritchie Blackmore and crew do indeed come to mind during the stomping beats and thick electric guitar textures on "The Band Is Over but the T-Shirt Lingers On." By and large, however, prog rock (Soft Machine, Henry Cow, Art Bears) and fusion (Frank Zappa, Mahavishnu Orchestra,

Steely Dan) provide the more obvious parentheses through which Connah and company crash at every turn. Connah lays out ingenious blueprints full of adventurous chord progressions, mesmeric melodic lines, and complex but gripping rhythmic patterns. The drums and bass teams of Scott Amendola and Dan Seamans, Ches Smith and Devin Hoff, or Dobson, Dunn, and Lee Alexander lay down the foundation. Connah squirts and splashes on all kinds of electronic colors and textures from his keyboards. And Goldberg, Sudduth, Wehner, saxist-flutist Steve Adams, bassoonist Paul Hanson, flutist Noel Jewkes, and guitarist Alex Candalaria execute the tricky charts and occasionally break into self-expressive solos and free jams.

Candelaria's impeccably controlled squalls will be the biggest revelation for many, but Connah makes sure everyone gets served. On several songs vocalists Eisenberg and Nancy Clarke operatically intone such wry (autobiographical?) Connah lyrics as "I was a whacked out purple hazer ... I was a dour and grim curmudgeon" and "I was drinking 90 proof, I was hot on a tin roof, I sucked on your face till I swallowed a gold tooth." An unrelentingly sardonic punster (he called previous albums *Gurney to the Lincoln Center of Your Mind* and *Dank Side of the Moon*; song titles here include "Send in the Maureens" and "Sedimental Churning"), Connah knows the difference between novelty and novel and never allows his humor to eclipse this music, which is some of the most seriously amazing to come out of the Bay Area in recent years. (Derk Richardson)

Glass Candy and the Shattered Theatre Smashed Candy (Vermin Scum)

Stumbling upon the apocalyptic, cryptic chaos of Glass Candy and the Shattered Theatre at a house party in Olympia, Wash., last summer, I couldn't believe that such a highly dramatic and theatrical band would play someplace as mundane as a living room. Part *Rocky Horror* and part Ziggy Stardust, the goth-gloss three-piece demanded nothing less than a big-budget stage setup complete with smoke machines, disco balls, and a full-on light show. Hell, the band deserved something — anything — more glamorous than the beer-stained carpeting and the bay window looking out on drunken, oblivious scenesters loitering on the front lawn.

It's a testament to Glass Candy's incredible stage presence, then, that the Portland, Ore.-based trio still managed to make the overcrowded living room feel less like a BYOB bash than a low-rent cabaret club from the future. Perhaps that's because, despite a pair of excellent self-released 7-inch singles, the self-coined "No New Wave Art Shock Disco" created by vocalist Ida No, bassist Johnny Jewel, and disco drummer Avalon is primarily a live experience. From their ominous 'n' arty death punk to their androgynous, Need-inspired makeup, the band's whole aesthetic of excess

and decadence just doesn't translate as well on the turntable as it does on the stage.

Smashed Candy finally attempts to capture the band's enormous live energy on a one-sided, 12-inch recording of a San Francisco show last September. Muddy sound quality keeps the album from truly showcasing the band's performance, but poor recording equipment still can't bury the fact that there's something bigger to the band than is fully evident here. No's hyperventilated vocals are stunningly sinister as she bellows and broods her way through shrill showstoppers like the insta-classic "Brittle Women." And through all 23 minutes — even without a big-budget recording or Bowie-esque stage setup — Glass Candy can't help but churn out the most glamorous goth rock of the punk underground. (Jimmy Draper)

Gorillaz

Gorillaz (Virgin)

In case you haven't noticed, hip-hop isn't what it used to be. Neither, for that matter, is rock 'n' roll. Youthful rebellion springs eternal, but how are you gonna start a revolution with oochie wally poster boys freshly dipped in the Sean John collection and tattooed Billy Idol wannabes in leather pants lamely "rapping" about butterflies? Teenage wasteland indeed; we've already been fooled again.

That's why you've got to admire Dan the Automator, who has stubbornly decided to create his own musical era, one where nerdy prophets not only dispense eternal wisdom but also rock the party with the sureshot, boyee! Ever since Dr. Octagon — way back in the 20th century — Automator's been tinkering with the alternative hip-hop formula, obsessively refining his trademark big-beat soundscapes like a cross between Marvin the Martian and Phil Spector.

Automator's production is the most distinctive thing about the Gorillaz' eponymous debut, an album so derivative it almost seems original. Of course, this is by design; the Gorillaz are the ultimate prefab superstars, a nonexistent multiculti cartoon band thought up by Blur's Damon Albarn and illustrator Jamie Hewlett (*Tank Girl*). When they needed someone who could effortlessly amalgamate dubby electro, melodic power pop, distortion-and-feedback-fueled angst, sexy toreardor breakbeat arias, and subterranean hip-hop bon mots, they turned to the Automator. He, in turn, brought in usual suspects like Del tha Funky Homosapien and Cibo Matto's Miho Hatori, who round off Albarn's slightly annoying shrill whine.

The results are mostly brilliant and occasionally grating. Tracks like "Clint Eastwood," "Rehash," "Latin Simone" and "Double Bass" suggest a demographically adjusted version of the Clash's *Sandinista!*, subtly underlining the Gorillaz-guerillas double entendre that infuses the album. At once charmingly retro and postapocalyptic, Gorillaz is a mainstream-ready effort under which beats a subversive heart. Now this is big audio dynamite. (Eric K. Arnold)

James Brown

Live at the Apollo, Volume II (Polydor)

Heaven came to 20th Street in the Mission about midway through the Godfather's spectacular 19:05 minute version of "It's a Man's Man's World" as surely as the Angel crashed through Prior Walter's ceiling and hailed him as the new prophet. This album was recorded in June 1967 when he was performing at Harlem's fabled Apollo Theatre, and the lyrics, well, you can't really love pop music if you don't know how to edit. Brown sang "Man made the cars to take us over the road" over the quiet pizzicato of the strings, but even artist-girl, who actually built cars at Mack Truck back in the communist days, merely rolled her eyeballs. "Help somebody. Help me baby," he

pleaded, before shifting briefly into a verse from "Lost Someone," confessing "I love you tomorrow / I like I love you today / I'm so weak / And your taking my heart away / C'mon!" That was pure human majesty: soul-wrenching, pained, and ecstatic. We sucked in our breath and paid tribute.

If "Man's World" is the highlight of *Live at the Apollo: Volume II*, the other 90 or so minutes aren't far behind. Legendary sax player Pee Wee Ellis had just joined the band as music director, and his "Cold Sweat" marked a turning point in the evolution of funk. The band — Ellis and Maceo Parker, among others — is simply spectacular. Looking for passion? Soul? Inspiration? The sheer joy of being alive? Start here. (J.H. Tompkins)

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2nd Time Around

Wormtown bop

Worcester, Mass., until this past year, was New England's second-largest city. And, while one might assume that growing up there had major advantages over growing up in, say, Boise, Idaho, or St. Petersburg, Fla., the fact is that Wormtown was seen as little more than a place to stop for gas on the way to Syracuse. Forty-five minutes from Boston and roughly a three-hour drive from Manhattan, it might as well have been east of nowhere and west of nothing — it sure felt like it, anyway. Which is why, if we had our way, we'd vote Dr. Demento into the Rock and Roll Hall of Fame.

Guys like New York's Vin Scelsa and L.A.'s Rodney Bingenheimer will always be thought of as the first DJs to embrace punk, but for a great many of us who came of age without the benefit of decent radio, the good Doctor delivered our first exposure. While he had to fly the entire genre under the flag of novelty acts, he got the music and its intention, completely. In what must rank as one of the greatest subversions of corporate airwaves, the way-syndicated Demento became the underground railroad for punk rock. For a few glorious hours every Sunday night, the local megastation would blast out wondrous slabs of alien ooze from bands like the Tuff Darts and the Rotters.

Then one night in 1978 a band called the Ramones came out of our speakers and provided our first taste of "shock treatment." To say that life would never be the same from that point on would be overdoing it a bit. Still, after three weeks of scraping together lawn-mowing money and taking the Number 9 bus into the big city, yours truly returned with a brand-new copy of *Rocket to Russia*, and the album itself was a minor epiphany, bringing the same rush as listening to those early Beatles and Kinks albums.

The thrill that those Kinks albums provided was the basic shudder of power that comes from discovering Rock and Roll. I imagine hopping out of a plane for the first time or shooting a man just to watch him die couldn't feel much different. On the other hand, the Ramones euphoria had distinct ramifications. Never mind that the music numbed us to the core — which was why we'd jumped on the bus in the first place. Their world was a carnival inhabited by misfits, pinheads, losers, cretins, and assorted pessimists. Disaffected smart-asses with a love of '60s AM radio and a minimal amount of chops, they articulated boredom and frustration and anger but softened it with a charming dark humor. And if you peeled those layers away, you could actually accuse them of having a sizable sentimental streak. They were, in short, the perfect pop band. But more than the music, the Ramones brought a sense of hopefulness to the most hopeless of all creatures: the suburban teen. Sure, there was still gonna be name-calling in the hallway between classes, but now there was a feeling that if we could just muddle through, there would be a world beyond the parking lot of Cumberland Farms. And, of course, there was. Meanwhile the fictitious brothers, Joey, Johnny, Dee Dee, and Tommy (and later Marky, and later still a couple of others), would go on to become the most important band in the world since the Beatles.

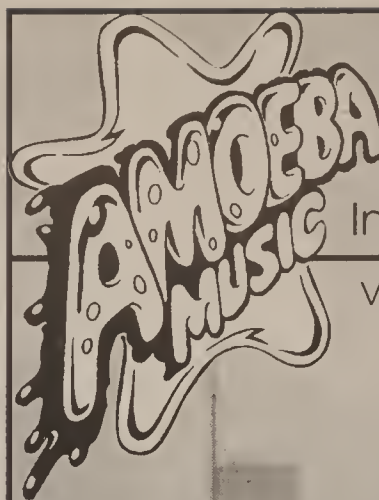
It's been nearly 25 years since the Ramones launched their first salvo across the bow of popular music and 5 since they hung up the leather for keeps. Rhino Records has just rereleased the first four albums (*Ramones*, *Leave Home*, *Rocket to Russia*, *Road to Ruin*), and the timing couldn't be any better. While it's probably too much to expect the Ramones to save music from itself a second time, all four discs do reiterate the now irrefutable fact of the band's importance. Tracing a three-year span (their most fertile period), the Ramones sprint from being world-changing revolutionaries on the first album to creating simplistic (but brilliant) sophistication on *Leave Home* and *Rocket to Russia*. By *Road to Ruin* they are a band resigned to the fact that they aren't going to make the hurdle to stardom. No matter. Commercial failure was written in the stars right next to their legacy of kick-starting two generations' worth of garage bands.

The opening rallying cry "hey, ho, let's go" on "Blitzkrieg Bop" reverberates today through the going-nowhere underground inhabited by the Swinging Uters, the hipster middle ground of Sleater-Kinney, and the heavy-rotation realm of Green Day. It's even become a beer commercial and sporting-event staple — which I'm sure Dr. Demento can appreciate.

For the record, I still get back to Worcester every so often, because you really can go home again. Sometimes you just need someone to show you there's a way out first. ♦



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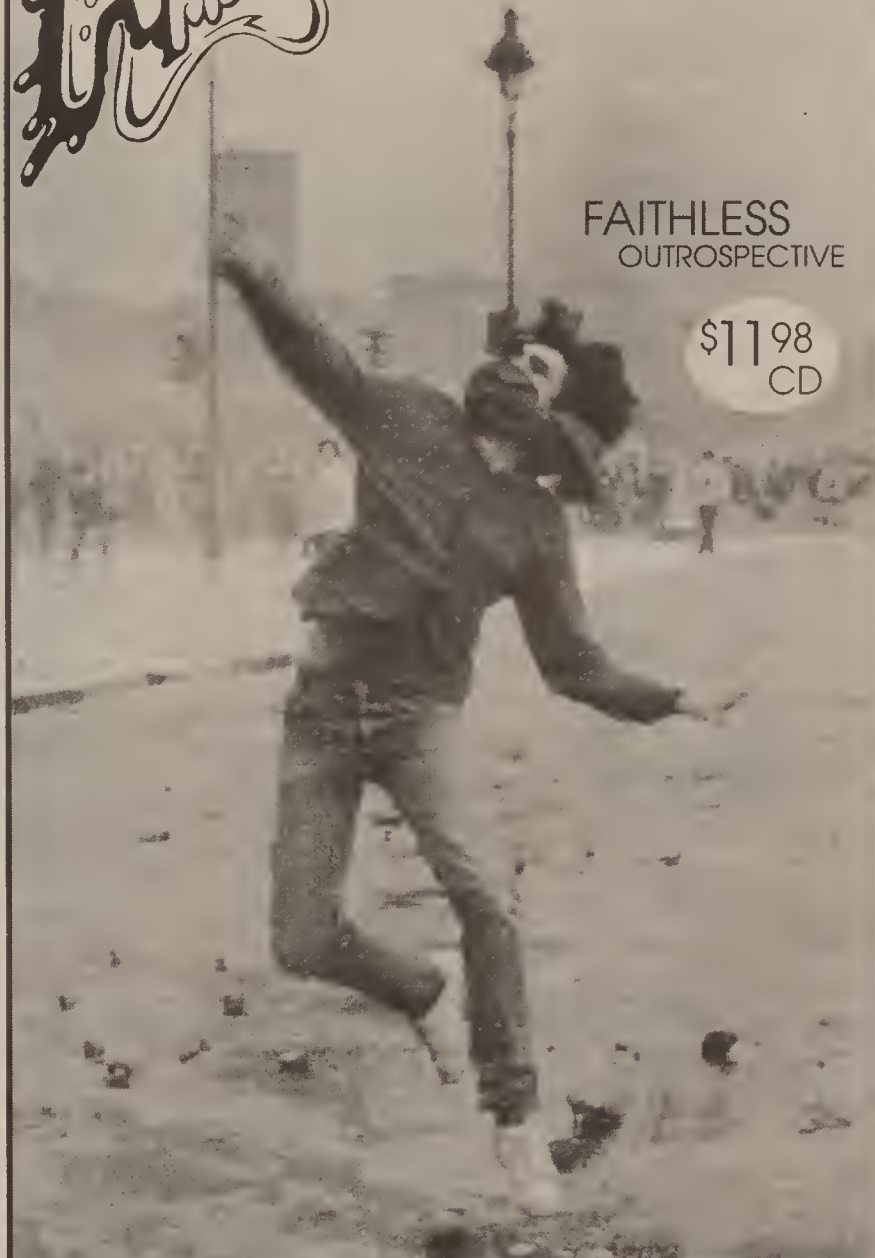


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July 11 Wednesday

Get down Forget the weather — dance fans know the hottest stuff is at Cowell Theater, where local choreographers are set to command the stage with premieres, reworkings, and revivals at **'Summerfest/Dance 2001.'** Tonight's gala performance-party kicks off the 10th anniversary of this celebration of movement, with a champagne reception and new works by K.T. Nelson, Cathleen McCarthy, Joan Lazarus, Sue Li-Jue, Remy Charlip, and Janice Garrett. Two repertory programs follow: Program I features noted Bay Area artists Sonya Delwaide, Kate Weare, Rapt, Mary Carbonara, and Katherine Warner; Program II taps the skills of luminaries Laura Elaine Ellis, Mel Wong, Lea Wolf, Robert Moses, Randee Pauflve, and Michael Lowe. *Reception 6 p.m., performance 7 p.m. Program I: Fri/13–Sat/14, 8 p.m.; Sun/15, 2 p.m. Program II: Fri/20–Sat/21, 8 p.m.; Sun/22, 2 p.m. Cowell Theater, Fort Mason Center, Marina at Laguna, S.F. \$13–\$15 (gala \$15–\$200). (415) 441-3687. (Cheryl Eddy)*

Solo coughing The last time I saw the late, great post-rock avant-pop band Soul Coughing, they were deep into some serious crossover shit. Fans of drum 'n' bass since '94, they had begun to implement bits of breakbeat in their own fascinating mix of influences. Then they broke up. Waah. Now leader **Mike Doughty** has gone the way of Bob Mould, following the daunting legacy of a great band with just his guitar and voice. Doughty's stop at the Make-Out Room last year, where he drew from the S.C. catalog as well as tunes from a self-released solo outing, *Skittish*, was mighty entertaining. Still, it's hard to hear him play his old band's stuff and not pound out the missing beats on the bar table. *9 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$15. (415) 885-0750. (Steve Robles)*



She fell this far: The Medicine Wheel Dance Project presents *The Woman Who Fell from the Sky*, a Butoh piece, at Noh Space. See Mon/16.

8 days a week

July 11–18, 2001



July 12 Thursday

Who's laughing now? Although the length of actor **Bruce Campbell's** résumé is epic, the bulk of it demonstrates his ability to land roles as random guest stars — which should have relegated him to a life of vague recognition by people in his local grocery store. But factor in his film credits as both star and co-producer of longtime friend Sam Raimi's *Evil Dead* trilogy, a general knack for seeking out roles in memorably titled works such as *Lunatics: A Love Story*, and enough high-placed fans to score cameos in films like *Fargo* (blink and you'll miss him as "Soap Opera Actor"), and the result is the highest honor a lesser-known actor can achieve: cult icon. The underground hero recounts the frustrations and breakthroughs of life as a bench player in his autobiography, *If Chins Could Kill: Confessions of a B-Movie Actor*, chronicling his Midwestern upbringing and his struggles

to find work even after the success of the eternally groovy *Evil Dead II*. *7 p.m., Booksmith, 1644 Haight, S.F. Free. (415) 863-8688. (Sarah Lidgus)*

Not a guidebook Two of San Francisco's foremost experimental theaters, Exit Theatre and Unconventional Theatre, collaborate to bring Steven Dietz's Drama-Logue and PEN USA Award-winning play, *Lonely Planet*, to the stage. Inspired by Ionesco's classic absurdist tale *The Chairs*, *Lonely Planet* is the story of the incredible friendship between two men: Jody, an agoraphobic map-store owner, and Carl, a pathological liar. When both men become trapped in Jody's store, they pass the time by contemplating their relationship in the midst of the AIDS crisis. *Lonely Planet* uses metaphors — and a whole lot of chairs — to celebrate friendship and life. *Previews Thurs/12, 8 p.m. Opens Fri/13, 8 p.m. Runs Fri.–Sat., Mon/23 and July 30, 8 p.m. Through Aug. 4. Exit Theatre, 156 Eddy, S.F. \$12–\$18. (415) 673-3847. (Lidgus)*

July 13 Friday

Pass it on Prepare to witness some serious havoc wreaked on the record players as several of the Bay Area's most lauded turntable talents cook up beats from scratch at **Da Joint**. DJs Snake Eyes, Pone, Mike Boogie, Decipher, and Oakland Faders' Spair and Platur will be on the first floor pleasing the scratch fetishists; local legend D-Styles will also be in the house promoting his upcoming album with a phantasmagorical trip through cut-up sounds. But don't get it twisted: this isn't an exclusive lounge for the needle-thrashing elite. Esteemed party rockers Shortkut, Derrick D, Mike Nice, Mr. E, and 1992 Japan DMC champ Ta-Shi will be armed with hip-hop, dancehall, and funk sounds for your ass. *10 p.m., Da Joint, Rawhide, 280 Seventh St., S.F. \$10. (415) 621-1197. (Michael Gadd)*

Have a seat: Ian McConnel, left, and Michael Patrick Gaffney star in Steven Dietz's *Lonely Planet*. See Thurs/12.



July 14 Saturday

Don't be a bore Just because Boredoms guitarist Yamamoto Seiichi plays in *Rovo* doesn't mean you should refer to the band as yet another side project of the Japanoize clan. After all, *Rovo* is primarily the brainchild of electric violinist Katsui Yugi, who takes production credit for most of 1999's gorgeous and minty fresh *Imago* (Incidental Music). Rather than dismantle rock music, *Rovo* knits together trance, dub, and psych-rock via turntables, duel drumming, guitars, and violin. Many of *Rovo*'s local friends open at this KUSF-sponsored show designed to trip you out. Improv specialists Live Human keep it tight, KFJC recording artists SubArachnoid Space lull and mesmerize, and Zmrzlina bring some jazzy psychedelic jams. 8 p.m., *Great American Music Hall*, 859 O'Farrell, S.F. \$12. (415) 885-0750. (Deborah Giattina)

Make sure you're connected Bring the whole loft down to 'Expo for the Artist,' a networking event that connects artists with various art-service organizations. Learn everything from how to get your art exhibited to the basics of grant writing to finding places where the words "affordable" and "art supplies" are actually used in the same sentence. Last year's debut expo enabled more than 60 non-profits and organizations to share a wealth of information with the masses, and this year it promises to be even more comprehensive. Community groups involved include Media Alliance, Intersection for the Arts, and Bay Area Video Coalition, as well as producers Arthouse and Independent Arts and Media. The 2001 expo diversifies with the addition of "Expo for the Musician" on Saturday, focusing specifically on musicians' needs. "Expo for the Musician" Sat., 2-6 p.m.; *Expo for the Artist* Sun., 10 a.m.-4 p.m., cell space, 2050 Bryant, S.F. \$1 (\$20 for tabling groups). www.artsandmedia.net/sfexpo. (Lidgus)

No angel The SubZero team keeps coming through with top-notch talent, and this week's guest is no exception. Chicago's **Halo Varga** is progressive house's man of the moment, and his work with West Coast stalwart Hipp-E as H-Foundation has been riding high on many a DJ's charts. Halo's deeper, dubby take rubs a little funk into the progressive sound's atypically dark drums, which he has subsequently released through such esteemed labels as Chicago's Moody Records, Washington, DC's Yoshitoshi, and San Diego's Siesta. Catch him now before he moves to Europe, where he gets real respect. 10 p.m., *SubZero*, Sno-Drift, 1830 Third St., S.F. \$15. (415) 431-4766. (Peter Nicholson)

July 15 Sunday

Good rockin' tonight With our digital aptitude and love of the wheels of steel, we worldly Bay Area dwellers have become so esoteric and electro-crazy that we've nearly let more straightforward forms of music fall by the wayside. I ask you: whatever happened to good old rock and roll? Oh, that's right — its still-burning embers are kept forever safe in the beating hearts of the **Bobbyteens**, one of the Bay Area's most prolific garage revival outfits. These purveyors of guitar-based rock culture make us feel young again, cool again, and real again, and the fact that the band is composed of three exceptional girl musicians and a kick-ass boy drummer doesn't hurt, either. Los Rabbis, Finky Binks, and Off Balance open. 5 p.m., 924 Gilman, Berk. \$5. (510) 525-9926. (Ali Neff)

Practical magic Raised in an orphanage and on the streets of Albuquerque, N.M., **Jimmy Santiago Baca** was already in prison by the time he was 19. Functionally illiterate and battling

Hot spot



Is this parquet? This weekend Artists' Television Access screens highlights from "MIX NYC: New York Lesbian and Gay Experimental Film/Video Festival," including Julie Zando's "The Apparent Trap."

party at the nearby Lexington Club follows Thursday night's screening. Thurs/12-Sat/14. Thurs., 8 p.m.; Fri., 9:30 p.m.; Sat., 3 p.m. Artists' Television Access, 992 Valencia, S.F. \$5-\$7. (415) 824-3890. (Alissa Chadburn)



Kick up your heels: Bay Area choreographers, including Mary Carbonara, pictured, present new works and old favorites at "Summerfest/Dance 2001." See Wed/11.

alcoholism and drugs, he could have easily joined the swelling ranks of young Latino men who wind up dead or running circles in the revolving door between prison and the streets. But Baca managed — somehow, miraculously — to turn his life around. He taught himself to read and write while holed up in an Arizona pen and became one of the most poignant Chicano poets of our time. His first book, *Martin and Meditations on the South Valley* (1987) quickly garnered national attention. Through Baca, readers feel the arid heat of the Arizona sun, live the daily struggle of the barrio, elicit history and meaning from what might otherwise seem like simple surroundings, and come away with a deep appreciation for the magic of everyday people. Baca reads from his newly released memoir, *A Place to Stand*, and his latest book of poetry, *Healing*

Earthquakes. 7 p.m., *Cody's Books*, 2454 Telegraph, Berk. Free. (510) 845-7852. (Also Tues/17, 7:30 p.m., *Modern Times Bookstore*, 888 Valencia, S.F. Free.) (415) 282-9246. (Camille T. Taiara)

July 16 Monday

Earthbound Yugen Presents continues its tradition of providing unusual things to do on Monday and Tuesday nights with *The Woman Who Fell from the Sky*, the world premiere of a Butoh piece by the Medicine Wheel Dance Project. Native American mythology and contemporary, avant-garde dance might seem an unlikely combination, but Medicine Wheel's performance (danced by John Doyle and Somi Hongo, with music by singer Una Nakamura, Native American flutist Suzanne Parkhurst, and koto player Shoko Hikage) takes on the challenge, aiming to draw a connection between expressionistic movement and an exploration of "indigenous wisdom, a sense of place, and connection to the earth." Through Tues/17. 8 p.m., *Noh Space*, 2840 Mariposa, S.F. \$10-\$15. (415) 621-7978. (Eddy)

July 17 Tuesday

Good fortune Despite the misfortune of coming into his own just as jazz was waning in popularity in the 1970s, **Sonny Fortune** forged a secure identity as a fiery improviser for all seasons. He's cut only a dozen albums as a leader since 1975's *Awakening*, including last year's true-to-its-title *In the Spirit of John Coltrane* (Shanachie). They're compelling, but the 61-year-old alto specialist (who also plays tenor, soprano, and flute) really explodes in the moment of live performance. He'll be

If you're looking for challenging, innovative queer film and video that pushes the boundaries of cinema in both form and content, trust me, you're not going to find it in the latest gay or lesbian romantic comedy. Luckily, artistically minded, substance-seeking folks have a chance to see highlights from 'MIX NYC: New York Lesbian and Gay Experimental Film/Video Festival' this weekend at Artists' Television Access. ATA showcases avant-garde shorts from the 2000 festival program, titled "The Future of Cinema and Sexuality." Thursday's screening, "Fancy Pants," presents work by lesbian artists about lesbian artists, including "The Fancy," Elisabeth Subrin's haunting investigation of the life and suicide of photographer Francesca Woodman. Friday's screening, "The Third Sexers," curated by videomaker Cecilia Dougherty, is a raunchy response to the current trend toward assimilation in gay and lesbian cinema. From the now-classic lesbian camp melodrama *Taking Back the Dolls* to the 1969 erotic short "Oblivian," these films present images from the margins. The final program, "Teen Beat," gives us dirty grrrls armed with cameras who are old enough to know they want to steal your girlfriend. An after-

urged ahead by the powerhouse rhythm section of pianist Ronnie Matthews, bassist Cecil McBee, and drummer Steve Johns. Through Wed/18. 8 and 10 p.m., *Yoshi's*, 510 Embarcadero West, Jack London Square, Oakl. \$18. (510) 238-9200. (Derk Richardson)

July 18 Wednesday

Soul asylum You may be confused by their incredible diversity at first, but after being drawn into the sonic concoctions stewed up by **75 Degrees**, you'll quit wondering what the hell is going on and find yourself lost in the finest hip-hop soul the Bay Area has to offer. DJs Malachi Padron and D-Sharp provide percussion via manually looped breaks and deftly executed scratches while keyboardist Amy Nicole and bassist Carl Robertson compose melodies and undertones. Add the witty wordplay of Rick Bond and you have a vibrant sound that has earned this group tour spots alongside the likes of the Roots and Gangstarr and props from *Billboard* magazine and Britain's *Hip-Hop Connection*. DJ Riddm opens. 9 p.m., *Rasellas*, 1534 Fillmore, S.F. \$5. (415) 346-8696. (Gadd)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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Doors 5:30pm



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music

calendar

rock, jazz, folk/world,
dance clubs & classical

music

Music listings are compiled by Mosi Reeves. The music intern is Michael Gadd. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 11

Rock/blues/hip-hop

Angry Amputees, Hell Bros., Two Man Advantage, Gentleman's Club Covered Wagon Saloon. 9pm.
Crosstots, Black Kall Ma, Beanweevils, Violet Discord Paradise Lounge. 8:30pm.
Blue Reptiles Blue Lamp. 9:45pm.
Bratmobile, Defacto, Pretty Girls Make Graves Slim's. 9pm, \$8-10.
Mike Doughty Great American Music Hall. 9pm, \$15. See 8 Days a Week, page 54.
Rosie Flores, Six-String Eric and His Lazy Ranch Hands Elbo Room. 10pm, \$10.
Fluf, Buckfast Superbee Pound-SF. 8pm.
Hayride to Hell, Chop Tops, Mutilators, Teenage Harlets Kimo's. 9:30pm.
Jazz Butcher Cafe du Nord. 7 and 10pm, \$14.
JD and the Sliders Cosmopolitan Cafe, 121 Spear. 543-4001. 8pm.
Liquid Foundation, Free Zaza Hotel Utah. 8:30pm, \$5.
Open mic Nickie's BBQ. 8pm.
Papa Grows Funk, Network: Electric Boom Boom Room. 9:15pm, \$15. Through Thurs/12.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Quasi, No. 2, Winfred E. Eye Bottom of the Hill. 9:30pm, \$8.
Jimbo Trout and the Fishpeople Johnny Foley's. 9pm.
Shane Dwight Lou's Pier 47. 8pm.

Bay Area

Blacks, Swing Ding Amigos, Fleshes, Radio Reelers, Avalauncher Stork Club. 9pm, \$5.
Matt Butler and friends 19 Broadway. 9pm.
Chrome Johnson Fourth Street Tavern. 9:30pm.
Mz. Dee and Blues Alley Ashkenaz. 9pm, \$8.
Salvation Air Force Jupiter. 8pm.
Randy Todd Bison Brewing Company. 10pm.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
Blair Jazz Project Butterfly. 6:30pm.
Ned Boynton Combo Enrico's. 7pm.
Jim Campilongo Bacar, 448 Brannan; 904-4100. 10pm.
Kevin Gibbs One Market Restaurant. 7pm.
Peter Grey Quartet Simple Pleasures Cafe. 8pm.
Art Hirahara Trio Black Cat. 9:30pm.
Jazz and Latin jam Shanghai 1930. 7pm.
Vince Lateano Trio Jazz at Pearl's. 9pm. Also Tues/17.
Steve Lucky and the Rhumba Bums Biscuits and Blues. 9pm.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/12, Sat/14.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm. Also Thurs/12, Sun/15-Tues/17.
Ricardo Scalas Top of the Mark. 4pm. Also Thurs/14-Fri/13, Mon/16-Tues/17.
Tom Shaw Carta. 7pm.
Charles Unger Experience Les Joulins. 8pm. Also Fri/13.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/12-Tues/17.

Bay Area

Judy Hall 19 Broadway. 6:30pm.
Bobby Hutcherson All-Stars Yoshi's. 8 and 10pm, \$20. Through Sun/15.

critic's choice: music

Nina Simone

Wed/11, Paramount Theatre

Writing a blurb about Nina Simone is a semiabsurd activity, really, this woman deserves a few Bible-size biographies. Her autobiography, *I Put a Spell on You*, is a highly selective trip through the life and times of one of the 20th century's greatest musical figures. But we're in the 21st century now, and Simone isn't reminiscing; she's singing, live onstage. Last year Simone played San Francisco's Davies Symphony Hall, where the acoustics weren't ideal for her band (including longtime musical partner Alvin Schackman); this time she's opted for the Paramount Theatre in Oakland, home base for many of the political figures she's been aligned with over the years. At the Davies any questions about the strength of Simone's voice were soundly answered by a spine-chilling a cappella rendition of her arrangement of Langston Hughes's "Images." And no one knows how to command an audience



a single woman

like Simone. In fact, at Davies she literally ruled over the crowd — with a scepter! (Children, go where she sends you!) Rest assured, the audience will worship Simone, and rightly so: the real suspense isn't about whether she'll deliver; it's about what she'll deliver. 8 p.m., 2025 Broadway, Oakl. \$45.25-\$75.25. (415) 421-TIXS. (Johnny Ray Huston)

Bob Schoen Jazz Quartet Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Nina Simone Paramount Theatre. 8pm, \$45.25-\$75.25. See Critic's Choice.

Folk/world/country


Creole Belles Gordon's House of Eats, 500 Florida; 861-8900. 9pm.
High Sierra, Cabaret Diosa, John Brown's Body Last Day Saloon. 9pm, \$8.
Drquesla Soroa Pier 23. 10pm.

Dance clubs

Attack of the 50 Ft. DJs 26 Mix. 10pm, \$3.
Hyper D and Gil spin progressive house.
Audible Colors The Top. 7-10pm. Downtempo with Schnezzzy, Damo, Nicole, and guests. 10pm-2am, \$5. House music with Tasho and guest Lance Desardi.
Bang Bang Justice League. 9pm. MoC and Foxxee spin 2 step and soul.
Be Calm Sno-Drift. 9pm-2am, \$5-10. Ambient and experimental music from Kid-606, Stars as Eyes, Phonem, JHNO, Kit Clayton, and Nick Philip.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Construction 330 Ritch. 10pm. Tech-house with residents Torque and Huey and guests Ron Reeser and Ben Davis.
DEA Lounge Amnesia. 8:30pm, \$3. With 8 Ball, J. Rivera, and Geometrist.
Dig the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.
Discover Ruby Skye. 9pm-3am. House music.
Element Cellar. 9pm-2am. Drum 'n' bass and 2 step with residents and guest Eva.
Exotica Glas Kat. 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.
9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Gather Round Fuse. 10pm-2am. With Cincinnati Underpants and DJ Design.

Goodbeats Blind Tiger. 10pm-2am, \$5. With Vulture, Lu-Lu, Milk, Mes, Russell Vargas, and Galen.
Indulgence Starlight Room. 7pm. With DJ Bruce.
Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.
Mind, Body, and Soul Butter. 9pm-2am. House, progressive house, and breakbeats with residents.
Nessun Dorma HiFi. 10:01pm. House music.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress Liquid. 10pm-2am, \$3. Techno and trance with residents.
Qool 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.
Rock vs. Hip-Hop Royale. 9:30pm-2am. With Ted Shred.
Salsa Con Clase Roccapulco, 3140 Mission; 648-6611. 8:30pm.
Seance Backflip. 6-10pm. With Didje Kelly and Russell Vargas.
10pm-2am, \$5. With rotating residents.
Skin Make-Out Room. 10pm-2am, \$5. World beat with resident Soulsalaam and a guest performance by Abdoulaye Diakite. CD-release party.
Elephunk Rasselas. 9pm-2am, \$7.
Sweet Spot Club 238, 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.
Ultraspin An Sabin. 9:30pm-2am, \$4. Raoul Khan, Scott Quick, and Kepi spin house.
Wanton Wednesdays Laszlo, 2526 Mission; 401-0810. 9pm-2am. With Neel N. Kizniyaz.
Water Garden Butterfly. 10pm. With Label.

Continued on page 62

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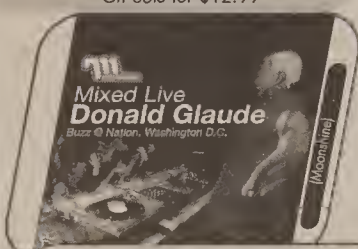


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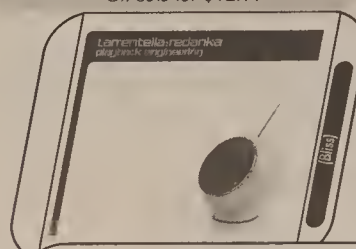
Buzz @ Notion, Washington D.C.

Jody - Way out There
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One half of the highly acclaimed duo Way Out West, Jody mixes up everything from Meat Beat Manifesto, Banco De Goio, Holo & Hippie, to exclusive music from Way Out West.

Torrentello & Redonko - Playback Engineering
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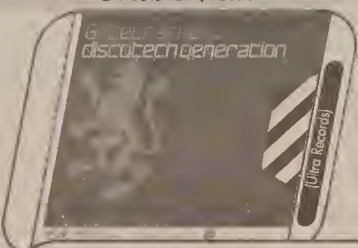
Featuring contributions from the highest echelons of Trance, Progressive and Deep House such as Satoshi Tamiie, Tilt and Soul Mekonik.

Trance All Stars - Worldwide
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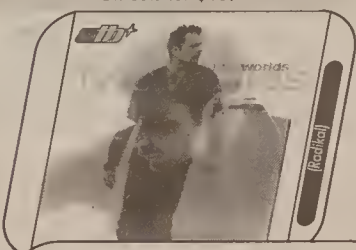
Features the combined talents of Germany's biggest trance producers creating an album of choice club cuts.

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Double CD mix features the biggest trance onthems from the UK's most notorious night-club.

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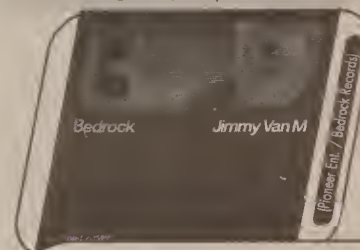
Double CD including performances by Enigma, Heather Novo, Wild Strawberries and York.

Ploid - Double Figure
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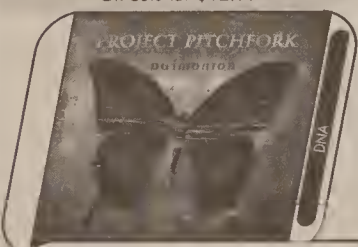
70-minute masterwork of serene & sophisticated arrangements, and hard frenetic breakbeats.

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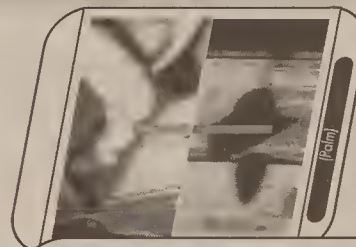
Guitars and synths play among the climatically close cluster of sounds while beats in all forms penetrate the perfectly clear melodies.

She - A Female Trip-Hop Experience
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The sensitive and expressive voices of Bronagh Slevin with Crustation, Nicolo Hitchcock of Mandalay, Morgoret Murphy Fiedler from Laiko and many others make this experience a must for every fan of trip-hop.

Nortec Collective - Tijuana Sessions-VO1
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Tex-Mex music with a twist of sweet beats and deep electronic sounds.

Rhinoceros - Installation Sonore
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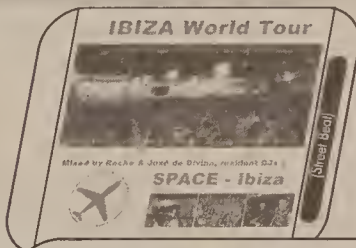
The latest bond to emerge from the vibrant French music scene. Electronic blends with guitar & boss creating house music that rocks

Various Artist - Chill Out Lounge Vol 1
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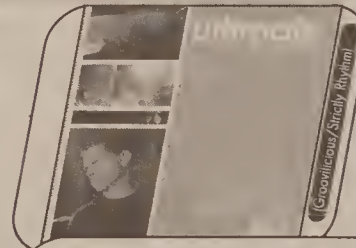
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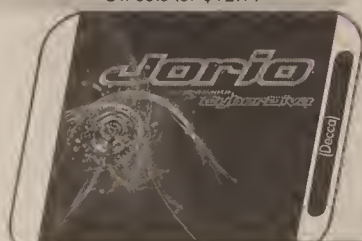


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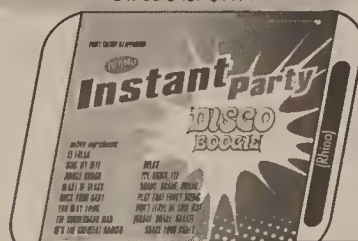
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Joria Presents - Opero Divo
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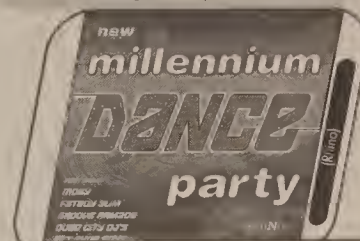
Opera-trance: New "club based" musical genre, CyberDivo is a melding of dance and opera.

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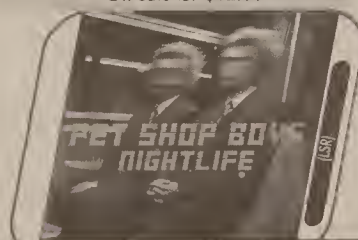
Features 16 of the best tracks from Moby's Elektra releases, collected on one essential volume!

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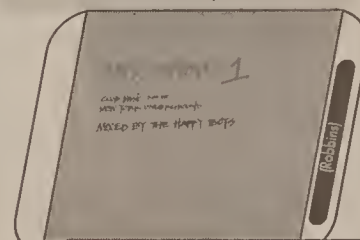
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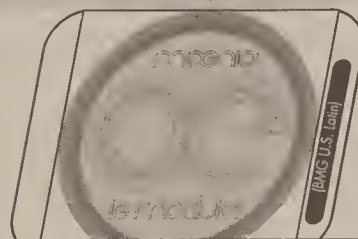
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Maenia - Le Modular
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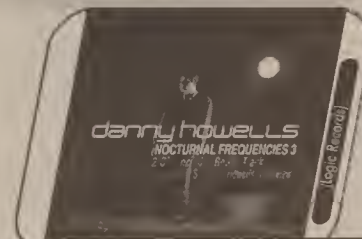
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Illegals - On Time
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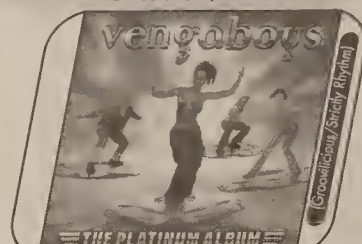
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Amnesia 853 Valencia; (415) 970-8336.
Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
An Sibin 1176 Sutter; (415) 929-1992.
AsiaSF 201 Ninth St; (415) 255-8889.
Atlas Cafe 3049 20th St; (415) 648-1047.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bas 383 Bay; (415) 441-3885.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Butterfly 1710 Mission; (415) 864-5575.
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Café Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Cellar at Johnny Foley's 243 O'Farrell; (415) 522-0333.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8866.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deluxe Club 770 Haight; (415) 559-7111.
Deuces 2319 Taraval; (415) 566-9122.
Eagle Tavern 398 12th St; (415) 626-0880.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
11:11 Lounge 1330 Polk; (415) 885-2652.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fuse 493 Broadway; 788-2706.
Galaxy Club 1840 Haight; (415) 387-2996.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Hi-Ball Lounge 473 Broadway; (415) 397-9464.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.
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Justice League 628 Divisadero; (415) 289-2038.
Kate O'Briens 579 Howard; (415) 882-7240.

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Lost and Found Saloon 1353 Grant; (415) 675-5996.
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Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
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Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Mucky Duck 1315 Ninth Ave; (415) 661-4340.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna St. 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Oxygen Bar 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 861-6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pound-SF Pier 96, 100 Cargo; (415) 826-9202.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Rawhide 280 Seventh St; (415) 820-1621.
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El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Roccapulo 3140 Mission; 648-6611.
Rose Pistola 532 Columbus; (415) 399-0499.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
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Shanghai 1930 133 Steuart; (415) 896-5600.
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26 Mix 3024 Mission; (415) 826-7378.
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Venue 9 252 Ninth St; (415) 626-2169.
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Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.

PHOTO BY JENNIFER HALE



Poetry in motion: Singer-songwriter Britanny Safranek performs at the Hotel Utah's "Divabands" night Tues/17.

Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oakl; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
El's Mile High Club 3629 MLK Jr. Way, Oakl; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
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H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oakl; (510) 238-2844.
Voulez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖

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music
calendar

Wednesday 11

From page 56

Wednesday Sessions Galaxy. 9pm-2am, \$5. House music with rotating residents.
Wednesdaze Bohemia Bar, 1624 California; 474-6968. 6pm-2am. House and techno with rotating residents.

Bay Area

Bubblegum Mambo Lounge, 14572 E 14th St, San Leandro; (510) 357-7777. 10pm-2am. Rotating DJs spin hip-hop, R&B, and dance-hall.
Flavors Ramada Inn, Chibbo's Bar and Grill, 920 University, Berk; (510) 496-3450. 10:30pm. Open mic and urban soul with Uno and Scientific.
Radio 435 13th St, Oak; (510) 451-2889. 10pm-2am. '60s ska and Jamaican dub.
Salsa Caliente Club Fusett. 10pm. Pete Solis spins salsa and merengue. Salsa lessons at 8pm.
Soulvation Ruby Room. 10pm-2am. With DJ Kitty.
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thursday 12

Rock/blues/hip-hop

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Comet Gain, Lucksmiths, Cannanes, Moon-race Bottom of the Hill. 9:30pm, \$8.
Captain Bringdown, Room 13 Eagle Tavern. 9:30pm.
Oiamond Galaxy Justice League. 9pm, \$8.
Faraway Bros. Blue Lamp. 9:30pm, \$5.
El Greco, Essence, Overcast Nevada, Danny Michel and Luc Oucet Hotel Utah. 8pm, \$5.
Ledisi and Anibade Cafe du Nord. 10pm, \$7.
Mover, Northern Lights, Dave Gleason's Wasted Days Slim's. 9pm, \$7.
Papa Grows Funk, Network: Electric Boom Boom Room. 9:15pm, \$15.
Reducers SF, Pressure Point, Bodies, Hit By a Semi Pound-SF. 8pm, \$6. CD-release party for Reducers SF.
'Stinky's Peep Show' Covered Wagon Saloon. 9:30pm, \$5. With Scared of Chaka, Catheters, Ignorance Park, Blacks, and Swing Ding Amigos.
Pure Ecstasy Glas Kat. 8pm.
Justin Tropey Band Paradise Lounge. 6pm.
Nicole Vigil Band Biscuits and Blues. 9pm, \$8.
Youth Gone Wild, Stealth Destruction, Oebris, Gray, Extra Ghost Paradise Lounge. 8pm.

Bay Area

Famous Last Words Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Ring of Fire Fourth Street Tavern. 9:30pm.
Tight Bros., From Way Back When, Auto Punch, Tabloids, Ing Stork Club. 9pm, \$7.
Viv, Garnish 19 Broadway. 9pm.

Jazz/new music

Air-Wire Quartet, Brown Bunny Ensemble Luggage Store Gallery. 8pm, \$6-10.
Red Archibald and the Internationals Top of the Mark. 8:30pm, \$8.
Baguette Quartet Mechanics' Institute, 57 Post; 393-0100. 7:30pm, \$12-15.
Cabaret showcase Piaf's. 8:30pm, \$5.
Larry Douglas Quintet Les Joulins. 8pm.
Olick Fregulia and Vince Gomez Cobalt Tavern. 7pm.
Jack Hicks Carta. 7pm.
Ed Kelly and the Jazz Knights Pier 23. 10pm.
Shan Kenner's Lithium Lounge Enrico's. 7pm.
Ramon Lazo Quartet Black Cat. 9:30pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Pete Madison Simple Pleasures Cafe. 8pm.
Howard Nett and Julian Rose Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/13-Sat/14.
Billy Philadelphia One Market Restaurant. 7pm. Also Fri/13-Sat/14.
Andrew Speight Jazz at Pearl's. 9pm.

Continued on page 64

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coming up

*QUASI 7/11 Bottom of the Hill	*NOW TIME DELEGATION SEAGULL SCREAMING KISS HER KISS HER THE KILLER'S KISS 7/21 Cafe Du Nord	COWBOY JUNKIES 8/4 The Warfield
*CABARET DIOSA 7/11 Last Day Saloon	RACHID TAHA 7/21 Bimbo's	GREEN DAY THE LIVING END 8/5 Bill Graham Civic Auditorium
LOS AMIGOS INVISIBLES FIVE POINT PLAN 7/13 Bimbo's	ECHO & THE BUNNYMEN THE ROSENBERGS 7/22 The Fillmore	THE CULT STABBING WESTWARD MONSTER MAGNET 8/6 The Warfield
*LUCE 7/13 Hotel Utah	TRANS-GLOBAL UNDERGROUND 7/23 Bimbo's	*THE STROKES 8/7 Bottom of the Hill
IDLEWILD 7/14 The Fillmore	*THE ANDY PETERS SHOW THE SHIMMER KIDS 7/24 Cafe Du Nord	TRICKY EMILIANA TORRINI 8/9 The Fillmore
*GENE LOVES JEZEBEL feat. MICHAEL ASTON MARY MAGDALENE 7/14 Cafe Du Nord	*CAPTURED BY ROBOTS SLENDER 7/26 Covered Wagon	SQUAREPUSHER PLAIO 8/11 Bimbo's
*THE AISLERS SET THE FAIRWAYS 7/14 Bottom of the Hill	*TIPSY 7/27 Bottom of the Hill	GO-GO'S 8/21 The Warfield
THE WHITE STRIPES HOLLY GOLIGHTLY VON BONDIES WAXWINGS 7/14 Bimbo's 7/15 Great American Music Hall	CHARLATANS U.K. MOVER 7/28 Bimbo's	JACK JOHNSON BEN LEE 8/22 Bimbo's
*ROCKETSHIP POUNDSIGN YUJI ONIKI 7/15 Bottom of the Hill	*JONATHAN RICHMAN 7/28 Bottom of the Hill	DWIGHT YOAKAM 8/22-23 The Fillmore
SAOE 7/17 Chronicle Pavillion	MARK EITZEL 7/30 Great American Music Hall	COCKNEY REJECTS GBH 8/24 Maritime Hall
TEENAGE FANCLUB 7/20 Slim's	DAVID BYRNE 7/30 The Warfield	*HER SPACE HOLIDAY AMERICAN ANALOG SET 8/31 Bottom of the Hill
*VICTORIA WILLIAMS MARK OLSON AND THE ORIGINAL HARMONY RIDGE CREEK DIPPERS 7/20 Cafe Du Nord (6 PM)	MOBY AREA ONE 7/31 Shoreline Amphitheatre	FLOGGING MOLLY REVEREND HORTON HEAT 9/1 The Fillmore
*RAMBLIN' JACK ELLIOTT 7/21 Noe Valley Ministry	*PERNICE BROTHERS 8/3 Bottom of the Hill	BASTARD SONS OF JOHNNY CASH 9/6 Slim's

****THE BUZZ****
 NOW TIME DELEGATION
 SEAGULL SCREAMING KISS HER KISS HER
 THE KILLER'S KISS
 7/21 Cafe Du Nord

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Wed. 7/18 \$3
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Thurs. 7/19 \$5
BAY BOOGIE

Fri. 7/20 \$10*
 EVENING WITH
PANAMA
 (VAN HALEN HITS)

music calendar

Thursday 12
 From page 62

Akira Tana Trio Bacar, 448 Brannan; 904 4100. 10pm.
 Whirly Bird Gordon's House of Eats, 500 Florida; 861-8900. 9pm.
 Nathan Clevenger Canvas, 1200 Ninth Ave; 504-0060. 7:30pm.

Bay Area
 Bobby Hutcherson All-Stars Yoshi's. 8 and 10pm. \$20. Through Sun/15.
 Jim Purcell 19 Broadway. 6:30pm.

Folk/world/country
 Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
 Avocado Brothers Atlas Cafe. 8pm.
 Boca do Rio Eastside West. 8pm.
 Charanson Elbo Room. 10pm. \$6.
 Carlos Oliveira's Brazil Nordeste Butterfly. 10pm. With DJ SoMuchSoul.
 Peter and friends Bistro E Europe. 7:30pm.
 Kevin Roche Johnny Foley's. 9pm.

Bay Area
 Clumsy Lovers, Mad Hannans Starry Plough. 9:30pm. \$6.
 Boubacar Traoré Ashkenaz. 9pm. \$12.
 Kevin Welch, Kieran Kane Freight and Salvage. 8pm. \$15.50-16.50.

Dance clubs
 Anthem Maritime Hall Lounge, 375 First St; (650) 568-1338. 9pm-2am. \$5-10. "Retro-rave" with rotating residents and guests Koris and Spyhunter.
 Arabian Nights El Rio. 9pm. Arabian dance music with a performance by Amira.
 Astral Traveling Make-Out Room. 10pm. \$5.
 James Higuchi spins dance music.
 Benefit Butter. 6-9pm. With Frenchy Le Freak.
 Big Takeover Storyville. 10pm. \$8-10. Jahzyer and Ted Shred spin dancehall and hip-hop.
 Circuit Breaker Fuse, 493 Broadway; 788-2706. 10pm-2am. Centipede, Bre-ad, Joe Rice, and Oze spin downtempo, funk, and hip-hop.
 Ezekiel Bohemia Bar, 1624 California; 474-6968. 10pm-2am. \$3. William and Satva spin hip-hop and dancehall.
 Faith City Nights. 9:30pm. \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
 Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm-2am. \$2. With Neil N. Kizmiat.
 Free Liquid. 10pm-2am. With DJ Dimitri and Tee and guests.
 Fudge Sacrifice. 10pm-2am. \$3. JB spins hip-hop.
 Hamachi Voodoo Lounge. 10pm-2am. \$5. With resident Erik Rumors.
 Ig-nite Amnesia. 8:30pm-2am. \$3-5. Breaks and nu step with residents Chika and Dov.
 Kit Kat Endup. 10pm. \$12. John Howard and Jellybear spin house music.
 Loose Joints The Top. 10pm-2am. \$5. Hip-hop, soul, and house with residents.
 Meow Glas Kat. 10pm-2am. \$10. Urban grooves, hip-hop, and R&B with Switch.
 Nasty Cellar. 9pm-2am. \$5. With Felix the Dog, Dom Some, JP, XJS, and Linzee.
 1984 Cat Club. 9pm. '80s music.
 Pink Pony Paradise Lounge. 8:30pm. Queer dance party featuring '80s rock 'n' roll and rap.
 Popsene 330 Ritch. 10pm-2am. \$5. Britpop with Aaron Axelsen and Jeremy.
 Pub Club Fiddler's Green, 1333 Columbus; 339-8784. 9pm-2am. \$5. With residents Johnny O'Blivion and Scott Schaefer.
 Reform Skool The Stud. 10pm-4am. House music with Spun, Big Red, Poppa, Monkey-boy, and guests.
 Rhythm 111 Minna St. 9pm. \$5-7. Electronic music with Maz, Woo, and Freja and a live performance by Kill the Robots.
 Solid Light, 839 Geary; 474-3216. 10pm-2am. 2 step and house with Monty Luke and guest Joe Rice.

rock, jazz, folk/world, dance clubs & classical

music calendar

Soulness Hush Hush Lounge. 9:30pm-2am. \$4. DJ Goldmyne and English Steve spin vintage soul and R&B.
Subculture Venture Frogs, 1000 Van Ness; 409-2550. 9pm-1am. With Zagnut, Dub-la, Dirty Frank, Fade, and DSP.
Tunnel Top 601 Bush; 982-2307. 10pm-2am. Toph One and Egil spin jazz breaks and funk.
Under the Radar 26 Mix. 10pm-2am. Zygote spins electronic music.
Vault Club 238, 238 Columbus; 434-1308. 10pm. With Slick D and David Garcia.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.
What You Got An Sabin. 9:30pm-2am, \$3. With resident Jon Brown.

Bay Area

Beatdown Jupiter. 8pm. Outdoor DJ dance party with Delon, Yamu, and Add One.
Dedicated Followers of Fashion Ruby Room. 10pm-2am. Pop music.
Digital Club Fusetti. 11pm. With Darryl K and Ben E.B.
Hatcha Bison Brewing Company. 9:30pm-2am. Dance music with Ken Q.
Psychotica Blake's. 9:30pm, \$5. Jungle and hard-NRG.
Radio 435 13th St, Oakl; (510) 451-2889. 10pm-2am. Metal night.
Reggae Lounge On Broadway, 334 Broadway, Jack London Sq, Oakl; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi-Fi.
Soundboutique Ivy Room. 10pm. With residents Jen, Jacob, and Sean.

friday 13

Rock/blues/hip-hop

Los Amigos Invisibles, Five Point Plan Bimbo's 365 Club. 9pm, \$18.
Clumsy Lovers Johnny Foley's. 9pm.
Vince Converse and Michael Hornbucker Band Boom Boom Room. 9:15pm, \$10.
Deep Eynde, Holy Kiss Covered Wagon Saloon. 6pm, \$3.
Hucklebucks Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Latyrx, Lifesavas Justice League. 9pm, \$13-15.
Lizzy Borden, Psypheria, Sparrow's Point Maritime Hall. 8pm, \$18-20.
Luce, Heather Combs, Graves Brothers Deluxe Hotel Utah. 9pm, \$7.
Zigaboo Modeliste Last Day Saloon. 9pm, \$10. With DJ Motion Potion.
Monstrosity, Deeds of Flesh, Pyaemia, Sabbath Feast, Maladdiction Pound-SF. 8pm, \$8, \$10-12.
Phantom Limbs, Tarantula Hark, Heart of Snow, Bleak Track Kino's. 9pm, \$5.
Glen Phillips Slim's. 9pm, \$15.
Ping, Betty Expedition Edinburgh Castle. 10pm.
Subnaotic Butterfly. 11pm. With Soul-salaam.
Swinging Colonials Blue Lamp. 9:30pm, \$5.
Swoop Troup Deluxe Club. 9:30pm.
Tree O'Frogs Black Cat. 9:30pm.
Tullycraft, Tyde, Ciao Bella, Boyracer, Scrabbel Bottom of the Hill. 8:30pm, \$9.
Sky Tyler Circadia. 9pm, \$3.
Vinyl, Tea Leaf Green Great American Music Hall. 9pm, \$13.50.

Bay Area

Trey Anastasio UC Berkeley, Greek Theatre, Berk; (415) 421-TIXS. 7pm, \$32.50. Through Sat/14.
Blue Friction, Protoculture Fourth Street Tavern. 9:30pm.
Daniel Castro Band Baltic. 9:15pm, \$5.
Crime In Choir, Electro Group, Ent Stork Club. 10pm, \$5.
Drums and Tuba, Mega Mousse Starry Plough. 9:45pm, \$7.
Jethro Jeremiah Band, Lunar Heights Blake's. 9:30pm, \$5.
Salem Lights, Resistoleros Port Lite. 9pm, \$5.

Special Duties, Oppressed Logic, Violent Society, Zero Bullshit, Born-Dead 924 Gilman. 8pm, \$5.
UHF Jupiter. 8pm.
Joe Louis Walker, Chuck Day 19 Broadway. 9pm, \$12.
Rusty Zinn Band Ivy Room. 10pm, \$5.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Also Sat/14.
Michelle Colleary Piaf's. 8pm, \$10.
Dick Conte Cobalt Tavern. 7pm.
Phillip Crawford and Steve Fowler Carta. 9pm.
Herb Gibson Shanghai 1930. 7:30pm. Through Sat/14.
Chris Huson Moose's. 8pm.
Gregory James 26 Mix. 8:30pm.
Jimmy and Bobby Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
John Jones Quartet Eastside West. 9pm.
Mark Mazor Bacar, 448 Brannan; 904-4100. 10pm.
Phantom Jazz Canvas, 1200 Ninth Ave; 504-0060. 7:30pm.
Walter Savage Ensemble Jazz at Pearl's. 9:30pm. Through Sat/14.
Ricardo Scalas Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm.
Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm.
Lavay Smith and Her Red Hot Skillet Lickers, Ben Bonham Cafe du Nord. 7:30pm, \$7.
Tango No. 9 Transamerica Redwood Park, 600 Montgomery; 788-7353. Noon. SFJazz outdoor concert series.

Bay Area

Hideo Date, Anna and Susie Laraine and Perri Poston Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Bobby Hutcherson All-Stars Yoshi's. 8 and 10pm, \$24.

Folk/world/country

Sam Bush Fillmore. 9pm, \$20.
Clumsy Lovers Johnny Foley's. 9pm.
Danubius Bistro E Europe. 7:30pm.
Marisa Handler Simple Pleasures Cafe. 8pm.
Ben Krames and Candlelight Dub 850 Cigar Bar. 9pm.
Tropical Vibrations The Ramp. 5:30pm.

Dance clubs

Assimilate 2001 Cat Club. 9:30pm-3am. With DJs Damon and Viper.
Backflip 5pm. Happy-hour party. 9pm-2am. House music.
Bohemia Bar 1624 California; 474-6968. 10pm-2am, \$10. Hip-hop with DJ Qwest.
Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Club Zingia El Rio. 9pm, \$7. Jose Ruiz spins world beat.
Electric Club Townsend. 10pm-6am. With Mark Farina, Behrouz, and Julius Papp.
Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
Funky Fridays Nickie's BBQ. 9pm, \$7. Wisdom and Cyrus spin funk and soul.
Future Life Elbo Room. 10pm, \$5-7. With Jonah Sharp, Andrew Jervis, and Vinnie Esparza.
Future Fridays Maritime Hall Lounge, 375 First; 281-0777. 9pm-2am, \$10-15. Moda spins a five-hour set.
Girl Friday The Stud. 9pm-3am, \$7. Lady Base and Black spin '80s dance music and hip-hop.
Hai Karate Hush Hush Lounge. 9pm-2am, \$5. With Neel N. Kizmiyaz and Claire Ahil.
Mandala Amoeba Music. 7pm. DJ music.
Metronome Ballroom 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.
New Noise The Top. 7:30-9:30pm. Jamaican music. 9:30pm-2am, \$5. House and techno.
Nikita Ten 15 Folsom. 9:30pm-6am, \$20.

Continued on page 67

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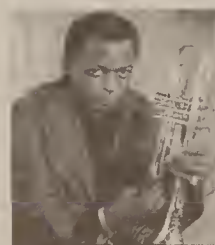
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\$20/\$25

8/4&5
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12 NOON
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SATURDAY

Kermit Ruffins, Irvin Mayfield

Carlos Washington & the Giant

People Ensemble

SUNDAY

BouJouBumBastick, Jive

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Friday 13

From page 65

With Darren Emerson, Dano, and JZ.
Off-Line 26 Mix. 10pm-2am, \$5. Beta Lounge showcase.
Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Satan A-Go-Go Paradise Lounge. 8:30pm. Rock 'n' roll.
Satellite Light, 839 Geary; 552-1346. 5-10pm, \$4. Techno happy hour with Kyles, Chameleon, and Brian Cox. 10pm-2am, \$5. With residents Scott Carrelli and John Schiffer and guests.
Serenity Lounge Venture Frogs, 1000 Van Ness; 409-2550. 10pm-2am, \$8. Jamie Means and Von spin downtempo and house.
Sojucious Rohan Lounge. 9pm-2am. Lounge music with residents Ted Shred and Fred.
Square Ruby Skye. 9pm-3am. House music.
Step An Sibm. 10pm-2am, \$5. 2 step with John Paul, Enzyme, and Dom Some, and guest Gray.
Stir Friday 111 Minna St. 5:30-9pm, \$3. Dance music with Jason Fluid and Maneesh the Twister and guest Huckster.
Summer Breeze 330 Ritch. 6pm. Happy hour with T-Love and Dan. 10pm, \$10. Apollo, Juice, and Mykei spin urban music.
Sweet Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.
Thump Radio Space 550. 10pm-6am, \$20. Progressive house party with Infected Mushroom and others.
Tight Sno-Drift. 10pm-4:30am. Hip-hop and house with residents.
True Skool Storyville. 9pm-2am, \$10. Hip-hop music with a guest performance by Tre.
Twice as Nice 111 Minna Street. 9pm-2am, \$10. Third anniversary with Tom Thump, Cool Chris, I-Boogie's Dubtronic Science, and Felix the Dog.
Vision Amnesia. 8:30pm, \$5. House and techno with Rrrus, Polar Bear, and others.

Bay Area

Radio 435 13th St, Oakl; (510) 451-2889. 10pm-2am. Glam, rock, and pop from the '70s and '80s.
Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

saturday 14

Rock/blues/hip-hop

Aisers Set, Hideki Kaji, Girlfrendo, Fairways, Brittle Stars Bottom of the Hill. 8:30pm, \$9.
Laura Allan Band Borders Books, 400 Post; 399-1633. 2pm.
Backpages Johnny Foley's. 9pm.
Rhonda Benin and Soulful Strut Enrico's. 8:30pm.
Vernon Bush Circadia. 9pm, \$3.
Drums and Tuba Tongue and Groove. 9pm, \$7-10. With DJ Gordon Cabeza and Mr. Trent.
Shane Dwight Blues Band Lou's Pier 47. 9pm.
Dave Edmunds Slim's. 9pm, \$15.
Joe Goldmark and the Ten Gallon Cats Amoeba Music. 2pm.
Hail Marys, Psychodelic Wedding, Glove and Hoof El Rio. 10pm, \$5.
Sophie B. Hawkins, Slow Poisoners Maritime Hall. 8pm, \$20-22.
Idlewild, Sunday's Best Fillmore. 9pm, \$12-50.
Kookken and Hoomen 111 Minna St. 10pm, \$5-10. With DJs J-Boogie, Jason Greer, and Randy Walker. CD-release party.
Leather Pills, Texas Thieves, Collision, Hollywood Hate, Dimwits Kimo's. 9:30pm, \$5.
Most Chill Slackmob Elbo Room. 10pm, \$7. With DJ Code. CD-release party.
Motet, Living Daylights Justice League. 10pm, \$10-12.
New Dealers, Stymie and the Pimp Jones Luv Orchestra, Downtemper Paradise Lounge. 8:30pm. With Pedalsped in the upstairs lounge.

Continued on page 68

Fusetti
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VIVA BRASIL
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Samba Lessons from 9 to 10pm

Sat July 14th **FUSETTI'S SATURDAY NIGHT**
Resident DJ DR. RANDY WONG
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Wednesday Night Sessions Featuring
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Thursday July 12
5150
Transport Record Release Party Featuring
FRANKIE BOISSE & VINCENT OWOK
Plus Residets ALMIR & DJ MFR
Greg & Steph's Happy Hour 6-9pm with djs & drink specials

Friday July 13
BASIC SOUL Featuring
JOHN HOWARD & DAVID MEJIA
w/ Special Guests

Saturday July 14
ELSEWHERE Featuring
MICHAEL ANTHONY, BLAKE MATHIS & JOE OWENS

AFTERNOON (moon-6:30pm)
WITH ROTATING RESIDENTS
BLAKE MATHIS, BEN DAVIS & BRIAN THOMAS

Sunday July 15
FAME 4-2AM
FAME PRESENTS FREEDOM
Featuring MIGUEL MIGS, MAURICIO, FOXKEE, PATRICK WILSON, FILTHY RICH, & RASOUL

Tuesday July 17
FRIZAR by Orangeage
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MOST CHILL SLACKMOB

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THURS 7/12 **BIG TAKEOVER AND GIANT SWING**
REGGAE BOOM: LAY YZER, TONY DUKES AND PYER
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SAT 7/14 **DINNER AND COCKTAILS WITH TRANSMISSION TRIO**
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Kookken & Hoomen never lose the groove...this live, improvisational dance music band pretty much fits into my vision of a post-house Mahavishnu Orchestra." --critic's choice sfbg

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THURSDAY, JULY 12
AT YERBA BUENA CENTER FOR THE ARTS
MICROPHONE FIENDS
STARRING ZION (ZION I),
★ INFINITE TONGVA BROWN &
★ SOULATI (FELONIOUS),
★ RAASHAN AHMAD (MISSION),
★ GENNESSEE (NOBLE HOUSE)
6PM. ALL AGES. FREE!

FRIDAY, JULY 20
@ STORYVILLE
BIG BOOTY PLAYERS
★ CLOCKWORK
★ JAH YZER ★
★ EV LUV X ★
REN THE VINYL ARCHAEOLOGIST
DOORS OPEN AT 9PM. 21+
\$10 COVER, \$7 ADVANCE

FRIDAY, JULY 13
@ STORYVILLE
FELONIOUS
★ CLOCKWORK ★
★ COOP D'VILLE ★
★ EV LUV X ★
REN THE VINYL ARCHAEOLOGIST
DOORS OPEN AT 9PM. 21+
\$10 COVER, \$7 ADVANCE

★ **COMING SOON...**
FRIDAY, JULY 27
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All dates, acts, and ticket prices are subject to change without notice. A
service charge is added to each ticket price. Visa, MC accepted. Disabled
seating available at all ticket centers. Eight ticket limit per person.

music
calendar

Saturday 14
From page 67

Papa Grows Funk Boom Boom Room.
9:15pm, \$15.
Red Root, Vorpall Madness Bitter End, 441
Clement; 221-9538. 9:30pm.
Rovo, Live Human, SubArachnoid Space, Zm-
rzlina Great American Music Hall. 8pm, \$12.
See 8 Days a Week, page 54.
Andy Santana and the West Coast Playboys
Blue Lamp. 9:30pm, \$5.
Special Duties, Violent Society, Oppressed
Logic, Intrepid AAF Covered Wagon Saloon.
9pm, \$5.
Sunday's Taken Paradise Lounge. 6pm.
Tiny G, Hope Child, Picnic Hotel Utah. 9pm,
\$7.
Troll, Feelings on a Grid, Tussle El Rio. 4pm,
\$5.
White Stripes, Holly Golightly, Von Blondies,
Waxwings Bimbo's 365 Club. 9pm, \$15.
Wonderbread 5 Last Day Saloon. 9pm, \$10.

Bay Area

Trey Anastasio UC Berkeley, Greek Theatre,
Berkeley; (415) 421-TIXS. 7pm, \$32.50.
Jerry Joseph and the Jackmortons, John
Shipe Band Starry Plough. 9:45pm, \$7.
Rick Kellogg Band Baltic. 9:15pm, \$5.
Lonely Kings, One Time Angels, Stay Gold,
Thought Riot, Youth Gone Wild 924 Gilman.
8pm, \$5.
Mad Hannans Fourth Street Tavern. 9:30pm.
Billy Midnight and the Chlorine Cowboys,
Real Sippin' Whiskeys Ivy Room. 10pm, \$5.
Psuedopod, Ten Ton Chicken Blake's. 9:30pm,
\$5.
Simple Things, Roto Phone, Ringer, Spiders
and Snakes Port Lite. 9pm, \$5.

Jazz/new music

Richie Begin Trio Cosmopolitan Cafe, 121
Spear; 543-4001. 8pm.
Jeanne Hoffman Moose's. 8pm. Also Tues/17.
Hot Club of San Francisco Gordon's House of
Fine Eats, 500 Florida; 861-8900. 9pm.
Josh Jones Quartet 850 Cigar Bar. 9pm.
Michael LaMacchia Trio Cobalt Tavern.
7:30pm.
Al Marshall Bacar, 448 Brannan; 904-4100.
10:30pm.
Dave Rocha Quartet Butterfly. 11pm. With
DJ Label.
Walter Savage Ensemble Jazz at Pearl's.
9:30pm.
Ronald Wilson Quintet Les Joulins. 8pm. Also
Mon/16.

Bay Area

Bayadere Cato's Ale House. 6pm.
Ducksan Distones, Ed Reed Anna's, 1801
University, Berk; (510) 849-2662. 8pm.
Bobby Hutcherson All-Stars Yoshi's. 8 and
10pm, \$24. Through Sun/15.
Paula West and the Ken Muir Quintet Osher
Marin Jewish Community Center, 200 North
San Pedro, San Rafael; (415) 444-8000. 7pm,
\$25-30.
Fred Zimmerman Quartet Jupiter. 8pm.

Folk/world/country

Candela The Ramp. 4:30pm.
John Fry Bistro E Europe. 7:30pm.
Ben Krames and Candlelight Dub Eastside
West. 9pm.
Max and Minka Atlas Cafe. 4pm.
Cole McRory Eagle Cafe, Pier 39; 433-3689.
7:30pm.
Riddimystics Pier 23. 10pm, \$5.
Janet Sedlar Black Cat. 9:30pm.
Carolyn Toronto and Wendy Ohwiler Canvas,
1200 Ninth Ave; 504-0060. 7:30pm.
Tuffy Simple Pleasures Cafe. 8pm.

Dance clubs

Backflip 10pm, \$5. House music.
Backstreet Space 5:50. 10pm-6am, \$15.
Dance party for women.
Ballistic Edinburgh Castle. 9pm-2am. Phat
Pat, Boofy, Deano, and Psoniq spin trance
and techno.

music calendar

Bardot-A-Go-Go 330 Ritch. 9pm. Alec Palao and Brother Grimm celebrate Bastille Day by spinning French pop.

Basta Amnesia 9pm. Trip-hop.

Bastille celebration Cafe Claude 5pm. With music by Franky Boissy, Julius Papp, MFR, Gregory, and guest Neil Aline.

Bohemia Bar 1624 California; 474-6968. 10pm-2am. \$10. House, hip-hop, and '80s music with Eddy.

Bottom Heavy The Top 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.

Cellar at Johnny Foley's 10pm-2am, \$5. Neo spins techno, hard house, and trance.

Cheetah Cellar 9:30pm-2am. Dance music with Jerry Ross, Mind Motion, and others. **Eklektic Cat Club** 10pm-3am. Drum 'n' bass with residents and guests Juju and Hive. Birthday party for Juju.

Electrolush Blind Tiger 10pm-2am, \$5. House with rotating residents.

Elsewhere Galaxy 8pm-2am, \$5. With Michael Anthony, Blake Mathis, and Joe Owens.

Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.

Flava Storyville 10pm, \$8-10. Hip-hop with rotating residents.

Gel 26 Mix 10pm, \$5. Deep house with Gray and Gregory and a performance by DSP.

Lifted Soul HiFi 9pm. Deep house with Dwight Johnson.

Lights Out Light 839 Geary; 474-3216. 6-10pm. Funk music with residents Jason Douglas and Rogue and rotating guests.

10pm-2am, \$10. Progressive house and trance with Taj.

Metronome Ballroom 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.

Other Whirled Endup 6am-4pm. With Nobel, Vince, Christine, and Daniel.

Pow! A Cocktail Lounge 9pm, \$3. House music with Fadrian and Sutake.

Release Ten 15 Folsom 10pm-6am.

Remedy Big Heart City 9pm-4am. House, soul, and R&B with residents.

Royale 9:30pm-2am. Dance music with Willie and Ted Shred.

San Francisco Butter 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.

Scuba Decibel 699 Market; www.naked-music.com. 8pm. House music with Neil Aline, Bougie Solitierre, and Gabriel Rene.

Stone Soul Saturday Nickie's BBQ 9pm-2am. Kevin and George spin disco, funk, and soul.

SubZero Sno-Drift 10pm-4am, \$15. See 8 Days a Week, page 54.

Supastar Sacrifice 10pm-2am, \$5. With local DJs.

Texture Glas Kat 9:30pm-2am. Latin, house, and hip-hop with residents.

Vehicle An Sibin 9pm-2am, \$5. With Sho vs. Jon Santos, Dave Aju vs. James Dee, Elias Smith vs. Raf One, and the Tourist vs. Wrong.

Universe Club Townsend 9:30pm-7am, \$14. House music with David Harness.

Bay Area

Club Fusetti 10pm. Funk, house, and club music with Randy Wong.

Rimshot Bench and Bar 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.

Supersonic Boom Radio 435 13th St, Oakl; (510) 451-2889. 10pm-2am.

sunday 15

Rock/blues/hip-hop

Blues jam Blue Lamp 9:45pm. With Pimp Daddy Jesus.

'Cohen's House of Fun' Last Day Saloon 9pm, \$5. With Jason.

Helen Currie Band, Little Friend Hotel Utah 8:30pm, \$5.

Continued on page 70

Red Devil Lounge

Wed. July 11th
Second Set

Thu. July 12th
**Reggae Night w/
The Dub Rebels**

Fri. July 13th
**Ashtown featuring
Chris Clouse**

Sat. July 14th
**Pop Rocks
An 80's Explosion**

Sun. July 15th
**"Gazzi"
Hip Hop & Funk
w/ rotating DJs**

Tues. July 17th
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AUG 02: LES GAMMAS (PARIS - COMPOST)
AUG 16: TROUBLEMAKERS (PARIS - GUIDANCE)
AUG 23: NDRTEC COLLECTIVE (TIJUANA - PALM)

fridays

July 13

GRAND REOPENING!

Arena: Ghreg - Ritter Gluck - Anon
Lounge: Zach Baum - Shane - Soma Blue

July 14

Qool in association with Kremlin presents:
Arena: Anthony Pappa - Spesh -
Jonathan Djeda - Troy Roberts
Lounge: Gil - Mark Musselman - Scott Carrelli

saturdays

July 19 + the bolt lounge

GRAND OPENING EVENT with
andrew jervis, jonah sharpe,
diver goss & capitol A

blasthaus presents

July 20

Arena: Ghreg - Ritter Gluck - KJ
Lounge: Dekonstrukt

August 03

Arena: Ghreg - Ritter Gluck
Lounge: TBA

July 21

Red Melon presents:
Chris Udoh - Dano - JZ -
Fredness - DJ Josh - DJ Adnan -
DJ Seven - Nathan

August 04

Solar - Tasho - Galen - Jonéne

August 02 first Thursday

premiering The Chopping Channel
(3 members of NEGATIVLAND+Wobbly)
upstairs: Les Gammas (Compost)

blasthaus presents

July 27

Arena: Anon - Adam Dhana - Dov
Lounge: Shane

August 10

Arena: TBA
Lounge: Dekonstrukt

July 28

Mark Farina - 4 hour set
(exclusive sf residency)
John Howard - DJ Fluid -
DJ Abstract - Monty Luke - Mike Bee

August 11

Dragn'fly - Spun - Belfast Bill +more

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8/6-7 - Mt Shasta Ski & Baard Park • Mt Shasta, CA
8/10-12 - Harning's Hideout • North Plaines, OR

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For the comfort and safety of all, the following are not allowed at the Greek Theatre: bottles, cans, alcohol, recording equipment and lawn furniture. Food and beverages will be allowed in small, collapsible containers only. Dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted. Disabled seating available at all ticket centers. Eight ticket limit. Produced in association with Cal Performances

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everyday:

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saturday 7-9pm

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Bottom of the Hill
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WED 7/11 9:30 \$8
QUASI No. 2
WINFRED E. EYE

THU 7/12 9:00 \$8
COMET GAIN
THE LUCKSMITHS
THE CANNANES
MOONRACE

FRI 7/13 8:30 \$9
TULLYCRAFT
THE TYDE
CIAO BELLA
BOY RACER
SCRABBLE

SAT 7/14 8:30 \$9
AISLERS SET
HIDEKI KAJI
GIRLFREND
THE FAIRWAYS
BRITTLE STARS

SUN 7/15 4:30 \$10
POUNDSIGN
LUNCHBOX
YUJI ONIKI
AEROSPACE
BENNETT

Mon 7/16 9:00 \$7
HIGH ON FIRE
SPIRIT CARAVAN
ACID KING

Tue 7/17 9:00 \$7
B MOVIE RATS
STREET WALKIN' CHEETAHS
THREE YEARS DOWN

WED 7/18 \$8
I.Q.U.
FCS NORTH
ROOTS OF ORCHIS

THU 7/19 \$7
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RUBE WADDELL
CD release party
TAMIO INOUE

FRI 7/20 \$8 adv. \$10 day of show
HELL'S BELLES
THE RAZORBABES
FABULOUS DISASTER
THE GUN ST. GIRLS

SAT 7/21 \$8 adv. \$10 day of show
JONATHAN RICHMAN
POUNDSIGN
THE FAIRWAYS

SUN 7/22 No BBQ \$8 adv. \$10 day of show
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CLONE
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THE GUN ST. GIRLS

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WINFRED E. EYE

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THE LUCKSMITHS
THE CANNANES
MOONRACE

FRI 7/13 8:30 \$9
TULLYCRAFT
THE TYDE
CIAO BELLA
BOY RACER
SCRABBLE

SAT 7/14 8:30 \$9
AISLERS SET
HIDEKI KAJI
GIRLFREND
THE FAIRWAYS
BRITTLE STARS

SUN 7/15 4:30 \$10
POUNDSIGN
LUNCHBOX
YUJI ONIKI
AEROSPACE
BENNETT

Mon 7/16 9:00 \$7
HIGH ON FIRE
SPIRIT CARAVAN
ACID KING

Tue 7/17 9:00 \$7
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STREET WALKIN' CHEETAHS
THREE YEARS DOWN

WED 7/18 \$8
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THU 7/19 \$7
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Victor Lewis

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Renee Rosnes
Rufus Reid
Victor Lewis

FRI 7/13
James Spaulding
Renee Rosnes
Rufus Reid
Victor Lewis

SAT 7/14
James Spaulding
Renee Rosnes
Rufus Reid
Victor Lewis

SUN 7/15
James Spaulding
Renee Rosnes
Rufus Reid
Victor Lewis

Mon 7/16
Wayne Wallace & Rhythm and Rhyme

Tue 7/17 & Wed 7/18
Sonny Fortune Quartet
Ronnie Matthews
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music calendar

Sunday 15

From page 69

Ignorance Park, Herr K Kimo's. 8:30pm.
Penis Flytrap, Frankenstein, Deep Nynde, Monitors Pound-SF. 8pm, \$14.
Players Club Pier 23. 5pm, \$5.
Miranda Lee Richards, Mark Goodwin Dance Mission, 3316 24th St; 826-4441. 7:30pm.
Rocketship, Pounsign, Lunchbox, Yuji Oniki, Aerospace, Bennett Bottom of the Hill. 4:30pm, \$10. With all you-can-eat BBQ at 3pm.
Process, Salty Dalty and the Angry Amputees Paradise Lounge. 8:30pm.
White Stripes, Von Bondies, Waxwings Great American Music Hall. 9pm, \$15.

Bay Area

Bobbyteens, Los Rabbis, Finky Binks, Off Balance 924 Gilman. 5pm, \$5. See 8 Days a Week, page 54.
Need, Juice, Radio Vaga Stork Club. 9pm, \$7.
Open mic Bison Brewing Company. 7:30pm.
Psydecar Fourth Street Tavern. 8pm.

Jazz/new music

Dpie Bellas Top of the Mark. 8:30pm, \$8.
Walter Earl Enrico's. 7pm.
Eric and the In Crowd Enrico's. 1pm.
Ezra Gale Quartet Albion, 3139 16th St; 552-8558. 6pm.
Golden Gate Park Band Golden Gate Park, Music Concourse; 831-2783. 1pm.
Mike Greensill and friends Moose's. 7:30pm.
Jeanne Hoffman Moose's. 12:30pm.
Josh Jones Bacar, 448 Brannan; 904-4100. 8pm.
Shan Kenner Trio Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.
Love Motel Rasselas. 6pm.
Rod Modica and friends Simple Pleasures Cafe. 8pm.
Larry D'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm.
Rubber City, Obsidian Musicians Union Hall, 116 Ninth St; 905-4425. 7:30pm, \$8-10.
Mitch Schrift and Alexander Smith Carta. 7pm.
Ted Shafer's Dixieland Jazz Band Les Joulins. 8pm.

Bay Area

Dori and Dave 19 Broadway. 4:30pm.
Michael Hauser, Allen Taylor La Note Cafe, 2377 Shattuck, Berk; (510) 845-5373. 4:30pm.
Bobby Hutcherson All-Stars Yoshi's. 2 and 8pm, \$5-24.
Jazz jam session Bluesville. 8pm.
Tina Marzelle and Alex Markels Quartet Anna's, 1801 University, Berk; (510) 849-2662. 8pm.
Martini Max and the Swingcats Blake's. 9:30pm, \$3.
New Orleans Jazz Club of Northern California Moose Lodge, 13233 San Pablo, San Pablo; (415) 661-9893. 1:30pm, \$10.
pickPocket Ensemble Cato's Ale House. 6pm.
Transbay 'Skronathon' BBQ Tuva Space, 3192 Adeline, Berk; (510) 649-8744. 1-11pm.
Colin Wenhardt Quintet 19 Broadway. 9pm.

Folk/world/country

Cheb Mami, Los Mocosos Sigmund Stern Grove, 19th Ave at Sloat; 252-6252. 2pm.
Tony McMahon Johnny Foley's. 9pm.
Rolando Morales Quintet The Ramp. 4:30pm.
Danilo Perez El Rio. 4pm, \$8. With omnivore BBQ at 3pm.

Dance clubs

Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.
Brainwash 5-8pm. Turtle spins drum 'n' bass.
Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.
Club Havana Jelly's. 4pm, \$7. Latin music with DJ Luis Medina and a guest performance by Charanson.

Continued on page 72

Cigarette makers say they don't market to children.



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TICKETS ON LINE **TICKETWEB**

music calendar

Sunday 15

From page 70

Compression An Sabin. 6-10pm. Rave music with residents. 10pm-2am, \$3. Drum 'n' bass with rotating residents.

Devotion Endup. 8pm-2am, \$10. House music with resident Ruben Mancias.

Dub Mission Elbo Room. 9pm-2am, \$8. Dub and reggae with Sep and Maneesh the Twister.

Fiction Tongue and Groove. 10pm, \$3. Pop and indie rock with a performance by Dealership.

Freedom Galaxy. 6pm-2am. House music with rotating residents.

Karma Bas. 10pm, \$5. Funk and house with Jerry Ross.

Loqui Cellar. 9pm-2am, \$5. With Fil Latorre, Mary Watts, Inhuman, and David Javate.

Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.

Pleasuredome Club Townsend. 9pm-6am, \$15. With Neil Lewis and Jeff Johnson.

Pocket Pomelo Beauty Bar. 10pm-2am. Electro and disco with Treacherous Jackson, Lucky, and Cal Trop.

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.

Rehab Sno-Drift. 2-8pm. With rotating residents.

Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.

Sand Light 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.

Selector Sundays Blind Tiger. 9pm-2am, \$5. With the Unsung Heroes.

Spundae Ten 15 Folsom. 9pm-6am, \$5. With Max Graham.

Sublime Sundaze Club 238, 238 Columbus; 434-1308. 9pm-2am. Thomas Trouble, Psychobert, and Explicit spin trance.

Sundance Saloon King Street Garage. 6-11pm, \$5. Country dancing with rotating residents.

Sunday School Sno-Drift. 8pm-4am, \$10. House and downtempo with residents.

Sushi 26 Mix. 7-midnight, \$5. With DJ Gray and rotating residents.

T-Dance Endup. 6am. House music with rotating residents.

Bay Area

Food and funk Ashkenaz. 6pm, \$12. Live percussionists, salsa dancing, and Israeli food.

Summer Sundays Club Fusetti. 10pm. World beat and house music.

monday 16

Rock/blues/hip-hop

'Brokedown Dpry' Kimo's. 9pm. Open mic with Lakeside Rebar and Jenny and Chuck's country roundup.

Brown Fellinis Elbo Room. 9pm, \$5.

Ed Early's Horn Funk Boom Boom Room. 9:15pm, \$3.

High on Fire, Spirit Caravan, Acid King Bottom of the Hill. 9pm, \$7.

Hope Conspiracy, Will Haven, Stitch, Oddman, Red Tape Pound-SF. 7pm, \$7.

Ivy, Neal Casal Cafe du Nord. 9:30pm, \$12.

Lithium House Black Cat. 9:30pm.

Open mic Hotel Utah. 7:30pm. With Dayla Soul.

Bay Area

All-star jam Blake's. 9:30pm, \$4. With the Steve Gannon Band and Mz. Dee.

Green Eggs and Schramm Fourth Street Tavern. 9:30pm.

Renegade Sidemen Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Jazz/new music

Scott Amendola Bacar, 448 Brannan; 904-4100. 10pm.

Hal Bigler San Francisco Brewing Company. 8pm.

AT EASTSIDE WEST

Thursday 7/12 ▶ 8pm
Boca Do Rio
(featuring members of Vivendo de Pao)

Friday 7/13 ▶ 9pm
Josh Jones Latin Jam

Saturday 7/14 9pm
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FRIDAY 7/13 (21+) Urban/Reggae/R&B
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SATURDAY 7/14 (21+) \$7cover 60's Go-Go & French Pop
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BARDOT A GO GO
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SUNDAY 7/15 (21+) Soul/R&B
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SAT 7/28 \$20/22
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WED 8/1 \$20/22
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DRY KILL LOGIC
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TUE 8/7 \$18/20 DOORS AT 7PM
GHOSTFACE KILLA
RAEKWON

SAT 8/11 \$50 DOORS AT 8PM
CHUCK BILLY'S THRASH OF THE TITANS
ANTHRAX
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SAT 8/16 \$25/27 DOORS AT 7PM
ONE FEST DAY 1
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SAT 8/17 \$25/27 DOORS AT 7PM
ONE FEST DAY 2
MICHEL ROSE
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HOLIDAY IN THE SUN DAY 2
THE EXPLOITED
SLAUGHTER & THE DOG • PLUS MANY OTHERS

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Th 19 Tainted Love
Sa 21 Jerry Joseph & the Jack Mormons / West by God
Tu 24 Comic Rhythm
W 25 Drums 'n Space
Th 26 Amboy Kelso
Fr 27 Boomshanka
Sa 28 Funk Twist - Eric McFadden
Sa 28 fiction
Tu 21 The Ron-Jeremy Explosion / Sundays Taken / Ana Porter
Th 2 Most Chill Slacktomb

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Thursday 7/12
ASCENSION
Hard NRG

Friday 7/13
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Reggae

Jeremiah Band
with Lunar Heights
Saturday 7/14 Jam, Funk

Pseudopod
Ten Ton Chicken
Sunday 7/15 BeBop, Swing

Martini Max
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HIGH SIERRA PRESENTS
THE MOTET
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THUR 07.26 DOORS 9PM / \$10 ADV / \$12
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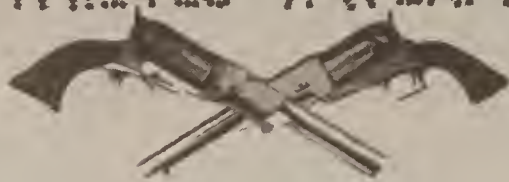
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Friday

Havana Fridays • Hula dancers, live bands and local djs. Sangria pitchers, Mojitos, Cosmos and drink specials served-up poolside 5-8 pm

Saturday

Local djs

Tuesday

F#@! Tuesdays • Grits & Drew say F#@! Tuesdays. Spinning an eclectic mix of 80s, breakbeats, soul and hip hop
DJs Juan, Azeem, and Zeph • 10pm - 2am • \$5

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events

calendar

Monday 16

From page 72

Clairdee and Ken French Enrico's. 7pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.
Ruth Davies and Kevin Gibbs Moose's. 8pm.
Walter Earl Mecca, 2029 Market; 550-4058.
Marty Eggers Pier 23. 5:30pm.
Oick Fregulia One Market Restaurant. 7pm.
Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.
Steve Lucky and the Rhumba Bums Harry Denton's Starlight Room, 450 Powell; 385-8595. 8:30pm, \$5.
Whoa Pier 23. 9pm.

Bay Area

Jazz improv jam session Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.
Wayne Wallace and Rhythm and Rhyme Yoshi's. 8 and 10pm, \$10.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm. With Andrew Freeman.
Sergio Caputo Top of the Mark. 8:30pm, \$8.
Cole McRory Johnny Foley's. 8:30pm.

Bay Area

'Ceili' Starry Plough. 9pm. Traditional Irish music.
Danny Uzilevsky 19 Broadway. 9pm.

Dance clubs

Club Dread Justice League. 9pm, \$10. Reggae and dancehall.
D.Volution Pow! A Cocktail Lounge. 8pm-2am. With Ms. Dress.
Dalva 3121 16th St; 252-7740. 9pm. With Consuelo Kevin.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Halfite An Sabin. 9pm-2am. XJS, Zigmund Void, and Kryptyk spin drum 'n' bass.
Milkshake Mondays Sno-Drift. 9pm-2am, \$5. With Travis.
Rebound Paradise Lounge. 8:30pm.
Reggae Mondays Tunnel Top, 601 Bush; 982-2307. 9pm-2am. With Qwistar.
Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.
Self Serve DJ Nite Odeon, 3223 Mission; 550-6994. 7pm-2am. Open turntables.
Sixth Element Hush Lounge. 9pm-2am, \$3. Electro, tech-house, drum 'n' bass, and trance.
Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Sumo The Top. 9pm, \$5. Hip-hop and funk with guest Ivan.
Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and Jonas and guest Nick Philip.
Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahele, Presha, and G.A.S.
Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

Bay Area

Underground Lounge Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am. '60s and '70s music.

tuesday 17

Rock/blues/hip-hop

Staci Twigg, Dori Bangs, Velvetens Kimo's. 8:30pm.
B Movie Rats, Street Walkin Cheetahs, Three Years Own Bottom of the Hill 9pm, \$7.
Clogs, Mia Doi Todd Cafe du Nord. 9:30pm, \$5.
'Divabands' Hotel Utah. 8:30pm, \$5. With Jenny Kerr, Brittany Safranek, and Tina Caputo.

around town, authors, attractions & benefits

Dynamite Boy, Ghost, Strider, Junction 18 Pound-SF. 8pm, \$8.
Andrew Freeman Band Blue Lamp. 9:45pm.
Oscar Meyers' Bluesbeat Boom Boom Room. 9:15pm, \$1.
'New Roots to Hip-Hop' Last Day Saloon. 9pm, \$5. With Felonious and guest Children of the Fog.
Realistic Black Cat 9:30pm.
Tom Robinson, Pansy Division Paradise Lounge. 8:30pm. With open mic in the upstairs lounge.
Roofies, Need Elbo Room 9pm, \$7-10.
Zonk, JDogs Red Devil Lounge. 8:30pm, \$3.

Bay Area

Deimos, Daniel Brummel and the Conraband Blake's. 9:30pm, \$3.
Faraway Brothers Fourth Street Tavern. 9:30pm.
Love, Health, and Money, Psuedopod 19 Broadway. 9pm.
No-No's, Ficas, 7B RPM, Rilo Kiley Stork Club. 9pm, \$5.
Open mic Starry Plough. 7:30pm.
Charles Wheel Band Ivy Room. 10pm, \$5.

Jazz/new music

Graham Connah Bacar, 448 Brnman; 904-4100. 10pm.
Jazz jam Beach Chalet. 6:30pm.
Hot Club of San Francisco Enrico's. 7pm.
Fil Lorenz Big Band Cellar at Johnny Foley's. 8pm.
Kevin Rayhill One Market Restaurant. 7pm.
Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark. 8:30pm, \$8.
Rory Snyder Quartet Bruno's. 9 and 11pm, \$7.
Swing Session Broadway Studios. 9pm. With DJ Spencer.
Whirly Bird Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Bishop Norman Williams Quintet Les Joulins. 8pm.
Blue and Tan Butterfly. 6:30pm.

Bay Area

Sonny Fortune Quartet Yoshi's. 8 and 10pm, \$18. Through Wed/18. See 8 Days a Week, page 54.
Joe Livoti Jazz Duo Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Acoustic All-Stars Holy Names College, Valley Center for the Performing Arts, Regents Theater, 3500 Mountain, Oakl; (415) 392-4400. 7:30pm, \$15.
Amaldecor Jupiter. 8pm.
Lee Waterman and Jazz Caliente Freight and Salvage. 8pm, \$15.50-16.50.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am.
DJ Cheb I Sabbah spins a blend of international music.
Blissville Make-Out Room. 10pm, \$3. Psychedelic, funk, and dub.
Club KY Amnesia. 8:30pm. With Spike and Mike.
Cocktail hour Deluxe Club. 6-9pm. Lounge music with Powerlounge and Brian Cox.
Odevelopment AsiaSE. 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.
Down There 26 Mix. 7pm. Ben Wa spins jazz and funk. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef.
Familia Royale 9:30pm-2am. Hip-hop, jazz breaks, funk, Latin, and dancehall.
Fire on the Ice Butterfly. 10pm. With Tom Thump.
Fracture Blind Tiger. 10pm-2am. Breaks with residents Geometrist and Dom Some.
Frizar Galaxy. 9pm-2am, \$3. Progressive house with rotating residents.
F#@! Tuesdays Backflip. 10pm-2am. '80s music, soul, breakbeat, and hip-hop.
Impulse An Sabin. 10pm-2am. Techno with rotating residents.
In 'n' Out 330 Ritch. 10pm, \$5. Kirk, Kitty, Sean, and Joel spin classic soul.

Karamba Glas Kat. 9:30pm-2am, \$5. Salsa music with Henry.
Members Only Bohemia Bar, 1624 California; 474-6968. 10pm-2am. '80s music with rotating residents.
Node Pow! A Cocktail Lounge. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.
Phuturo The Top. 7-10pm. Jungle music with Eva, Femmes Fatales, and White Rabbit.
10pm Phuncateck crew.
Scope Light, 839 Geary; 430-2161, ext 2080. 6pm-2am, \$3. Trance and breaks with KJ and Anon.
Soul Samba Dalva, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.
Wax Sacrifice 10pm-2am, \$5. Soul music with DJs Wisdom, Pause, and Sake One.

Bay Area

Alphabet Stew Rndio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.
Ruby Room 10pm-2am. Punk rock with Kenny Kaos.
Smooth Grooves 9pm. Hip-hop and R&B with Phiness and Qwest.
Szyggy Parkway Theater, 1834 Park, Oakl; (510) 814-2400. 8pm, \$10. With performances by JHNO, Zygot, and Curium.

events

Events listings are compiled by Mosi Reeves. See 8 Dnys a Week for information on how to submit items to the listings.

wednesday 11

Around town

'Queer Life in Cuba' GLBT Historical Society, 973 Market, Ste 400; 777-5455. 6-8pm, free. The author discusses her memoir *An Italian Affair*.

Authors

Laura Fraser A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author discusses her memoir *An Italian Affair*.
Ed Hasbrouck Fort Mason Center, Youth Hostel, Marina at Laguna; 788-1814. 7:30pm, free, reservations suggested. The author lectures on *The Practical Nomad: How to Travel around the World*.
Karen Tei Yamashita City Lights, 261 Columbus; 362-8193. 7pm, free. The author celebrates the release of *Circle K Cycles*.

thursday 12

Around town

'Microphone Fiends' Yerba Buena Center for the Arts, 701 Mission; 978-2000. 6pm, free. Several local rappers perform and discuss their art as part of the "Hip-Hop Nation" festival.

Benefits

Lewd, Zodiac Killers, Bite Kimo's, 1351 Polk; 885-4535. 9:30pm, \$7. MC East Bay Ray hosts the first of two benefit concerts to help pay the hospital bills of the three men who were stabbed outside Club Deluxe a month and a half ago.
Zen Hospice Project benefit Asian Art Museum, Golden Gate Park, 75 Tea Garden; 864-8523. 6:30-9pm, \$100. Some of the guests at

Continued on page 80

1122 Folsom Street
San Francisco
ALL AGES NO COVER **25¢**

WED., July 11
 Spoken Word Salon
 with Diamond Dave

THURS., July 12
 Comedy Night @ 8pm

FRI., July 13
 Go Van Gogh

BRAIN WASH
 CAFE • LAUNDRY • MAT

SAT., July 14
 Gabriel Scott 8pm

SUN., July 15
 DJ Turtle 5-8pm
 (Drum & Bass)

MON., July 16
 Ian Brennan Presents
 Rogue Star @ 9pm

TUES., July 17
 Drizzoletto @ 8pm

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IVY ROOM

THURSDAY, JULY 12
Soundboutique

FRIDAY, JULY 13
Rusty Zinn Band

SATURDAY, JULY 14
Billy Midnight & The Chlorine Cowboys
w/ The Real Sippin' Whiskeys

TUESDAY, JULY 17
Charles Wheal Band

858 San Pablo, Albany
 510-524-9299

THURSDAY JULY 19TH
12 YEAR ANNIVERSARY

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KIT KAT **DJ ALI (VANCOUVER)** **TASHO**
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dj zeph
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 \$5
 10:00PM

"Skin"
dj soulsalaam
the world is his turntable! samba, heavy afro-soul, descarga caliente, indian vibes, groovy kingston & percussively driven electronic beats

EVERY WEDNESDAY
 \$7
 10:00PM

"Astral Traveling"
dj no & dj james higuchi
mix it up w/ jazz, funk, soul, latin, rare groove and hip-hop

EVERY THURSDAY
 \$5
 10:00PM

SUNDAY 7/15 **Granfaloon Bus**
CD Release Party
(free cd w/ admission) 2 Sets!

MONDAY 7/16 **Glasstown**
20 Minute Loop

Always Smoke-free
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photo Sheri G...

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 9PM - 2AM / EVERYONE FREE BEFORE 10PM / This is an 18 and over party
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ONE NIGHT ONLY...SATURDAY JULY 28TH

CHERRY **DJ Seven, Greg Eversoul & Charlotte the Baroness** join techno legend Jon Williams!

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&
SATURDAY
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FOREGROUND
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KILLER
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THURS. 7/12 Cork Club 9pm:
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FEATURED DJs
OLD SCHOOL/ACID JAZZ
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FRI. 7/13 Cork Club 10pm:
**BROWN
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SAT. 7/14 Cork Club 10pm:
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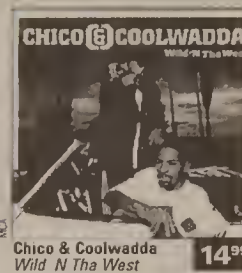
Gorillaz
Gorillaz

14⁹⁹



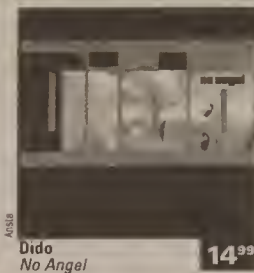
Blue Oyster Cult
Curse Of The Hidden Mirror

13⁹⁹



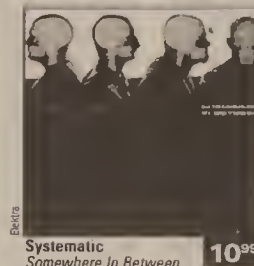
Chico & Coolwadda
Wild N Tha West

14⁹⁹



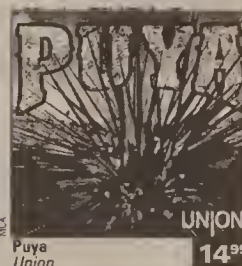
Dido
No Angel

14⁹⁹



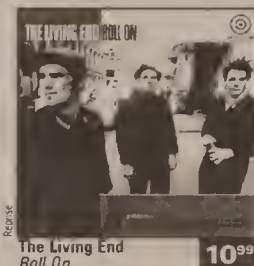
Systematic
Somewhere In Between

10⁹⁹



Puya
Union

14⁹⁹



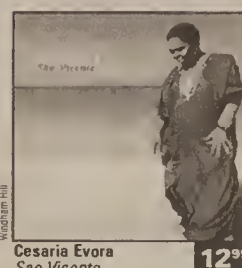
The Living End
Roll On

10⁹⁹



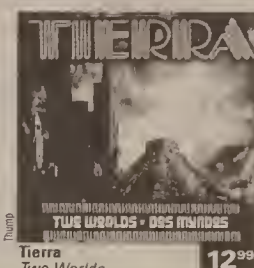
Queer As Folk
Soundtrack

13⁹⁹



Cesaria Evora
Sao Vicente

12⁹⁹



Tierra
Two Worlds, Dos Mundos

12⁹⁹

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Wednesday

JULY 11 | 'TEN 2 WATCH' Locals on the Uprising Showcase. Featuring ten local dj's you should know if you don't already. MAURICE, DYLAN, CARLITOS, BARDIA, TREVOR, DAVE KINGSTON, MUNDUS, ANDREW C, EAN GOLDEN & PAUL HEMMING (each dj's struts their stuff for an hour.)



Second
Sunday
Productions

JULY 18 | 'HARD HOUSE' featuring UK's legendary DJ GUY ORNADEL (Ministry of Sound/Cream) AND HOME TOWN FAVORITE - SPESH (Loog/Pool) LOUNGE LIZARDS - BEN DOREN & OBODAYO

Thursday

JULY 12 | DOUBLEFUNK CRUNCH (70s Funk & Disco)
JULY 26 | THE INCREDIBLE SOUND OF GILES PETERSON
8PM-2AM W/ DJ TOM THUMP
PRESALES \$22 AND \$25 DOOR
PRESENTED BY MARTEL & NABIEL

Friday

JULY 13 | EREASY DISCO
FRIDAY THE 13TH
with Jonene and Greg Eversoul
JULY 20 | Behrouz, Jojo Torres

Martel & Nabel Present

Square

Fridays

Saturday

RESIDENT DJ BB HAYES
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JULY 14 | ANITA LOFTON
(Square, White, Delicious Karma)
BB HAYES
(Ruby Skye, Release SF, Fluid)
JULY 30 | RUSSELL VARGAS
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TARANTULA HAWK
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BLEAK TRACK

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WED 7/11 9PM
THUR 7/12 9PM \$7
FRI 7/13 9PM
SAT 7/14 9PM
SUN 7/15 8PM
MON 7/16 7:30 PM
TUE 7/17 8PM

music calendar electric habitat

A provincial mind

It is with great pain and resistance that I move my backpack for the intrusive blond girl in brown leather mules on a Monday morning J Church ride. She has just accosted me with a bouncy L.A. accent and a poof of bubble-gum perfume: "Um, can you, like, move your bag?" She is horribly unaware of the exhaustion her presence causes me, so I let her know about it with a melodramatic roll of my eyes and a deep, world-weary sigh — similar to the utterance one might make treading up Mount Fuji with a 300-pound refrigerator tied to one's back, never pausing for water or a break. *Fucking newcomers.*

A provincial, sulky, teenagelike rage boils inside me as she settles her khaki Taebo ass, and I glance above the driver's seat to reread the philosophical mantra that, despite the missing comma, has haunted me ever since I could read: "Information gladly given but safety requires avoiding unnecessary conversation." Exactly. How did Muni get so smart, anyway? And what a brilliant idea it is to post the sign in such an elegant black font, all caps, right above the driver, where any unenlightened fool might be enriched by its gospel. Although I assume the message intends to address the complex driver-passenger relationship, I take it as a way of life, a *raison d'être*, if you will. Had the blond asked me for the time, I *might* have given it to her (please note the emphasis on the word "might"), but asking me to remove my belongings so that she can stink up my hard-earned chakra is, in my mind, devastatingly unnecessary.

So why am I such a cunt? Because I am crashing with my mom and stepdad on Day Street, a humbling, monthlong posteviction stay, and here in Noe Valley, it is my spiritual duty to carry on the tradition of expressing unveiled, unedited hostility toward the newly transplanted. We must let them know in not-so-subtle ways that they suck, that they are fatally wimpy, that they are eternally unwelcome, and, most important, that they're damn lucky that we can't be bothered to carry guns.

Well, maybe I'm exaggerating a little.

Sure, the migration to S.F. has been reversed in the past six months, but evidence of the carnage produced in this decade-long war, better known as the All-Around Superior Natives versus Those Fucking Yuppies, abounds. Me, Mom, and Tad wax nostalgic about the old days and shootings in the park across the street, where anemic-looking people in yellow nylon Patagonia pants now condescend to us with limp-wristed games of tennis and bouts of dog-walking excitement, which they now do in a cute, dog-specific section of the park. My mom explains: "That's because [Those Fucking Yuppies] got tired of their kids falling head first into dog shit all the time." Assholes.

We have tried many times to prevent the sissy people's takeover, but they plowed right through in their big-ass Land Rovers, sipping arrogantly on nonfat decaf soy lattes, dickless men skipping behind, carrying their ugly babies in pathetic front packs, eternally unable to beat anyone up. My mom tried to stop Them from moving into the condos behind her, which used to be a Catholic girls' school full of fat chicks in plaid miniskirts playing basketball and praying to God. When Those Fucking Yuppies started to move into the converted "commons," as they prefer to call that group of chintzy, overpriced condos, my mom hung up strings of old tin cans and funky underpants on the back porch, in the sadly naive hope of discouraging their imminent domination. "Maybe they'll be scared of us," she said wistfully. "Maybe they'll think we're dangerous, violent trailer trash." We soon discovered that nothing will stop a newcomer and his or her perfect credit report (we randomly anoint all of Them with either Orange County or Idaho roots).

And when They did move into the commons, I immediately assumed an overtly antagonistic position. "Won't you come down and join us for a glass of champagne to celebrate our move?" they cried, all sitting in their ostentatious (and rarely used, I might add) garden. "I don't think so," I haughtily responded from the porch, refusing to make eye contact. And as I walked inside, Tad emitted a loud and purposeful "What did those assholes want?" I then slammed the door, but not without first allowing a very audible "fuckers" to escape from my scowling lips. Later on I felt kind of bad.

And of course there's the ravaging of Church Street between 29th and 30th, a corner away from our home. Thankfully Drews Brothers Meats hasn't budged since 1889, and judging from that rich, old-fashioned scent, neither has their meat. But although my mother has always been too afraid to buy carrion there, we charge all of Them with being guilty of shopping somewhere else, like Whole Foods, sensitive pussies that They are. And of course, a host of trendy, semishitty restaurants recently popped up in this area, one of which posts an insulting sign outside its door: "To Our Canine Clientele: Thanks for waiting here while your owner is in Cafe J. Please remind your owner to pick up a dog biscuit for you on the way out." What the *fuck kind of bullshit is that?* No, I didn't think it; I rolled my eyes and said it out loud.

Note: I am not proud of what I am admitting to.

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WELCOMES SAT. JULY 14 • DOORS 8 / SHOW 9 • \$15
THE WHITE STRIPES
KALX HOLLY GOLIGHTLY
VON BONDIES • WAXWINGS

SAT. JULY 21 • DOORS 8 / SHOW 9 • \$15
RACHID TAHA

MON. JULY 23 • DOORS 7 / SHOW 8 • \$15
TRANS-GLOBAL UNDERGROUND

FRI. JULY 27 • DOORS 8 / SHOW 9
\$16 ADVANCE / \$18 DOOR
CASINO ROYALE
ZOOMA ZOOMA FEAT. VISE GRIP

WELCOMES SAT. JULY 28
DOORS 8 / SHOW 9 • \$20
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MOVER

FRI. & SAT. AUGUST 3 & 4
DOORS 8 / SHOW 9 • \$18 ADV./\$20 DOOR
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+ 8: THE MUMPS
+ 8:4 STYMIE & THE PUMP JONES LOVE ORCHESTRA

SAT. AUG. 11 • DOORS 8 / SHOW 9 • \$20
SQUAREPUSHER & PLAID

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PRETTY GIRLS MAKE GRAVES

THURS., JULY 12 • DOORS 8:30 / SHOW 9
\$7 ADVANCE / \$7 DOOR
MOVER
NORTHERN LIGHTS CA
DAVE GLEASON'S WASTED DAYS

FRI., JULY 13 • DOORS 8 / SHOW 9
\$15 ADVANCE / \$15 DOOR
GLEN PHILLIPS
OF TAD THE WET SPROCKET
MATT NATHANSON

SAT., JULY 14 • DOORS 8 / SHOW 9
\$15 ADVANCE / \$15 DOOR
AN ACOUSTIC EVENING FEATURING
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DOORS 8 / SHOW 9 • \$20 ADV. / \$20 DOOR
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THE SUBSTITUTES

THURS., JULY 19 • DOORS 8 / SHOW 9
\$12 ADVANCE / \$12 DOOR
JOSH JOPLIN

WELCOMES FRI., SAT., JULY 20 & 21
DOORS 8 / SHOW 9 • \$17 ADV. / \$17 DOOR
TEENAGE FANCLUB
(FRI.) MINIBAR (SAT.) JOAQUINA

SUN., JULY 22 • DOORS 8 / SHOW 9
\$20 ADVANCE / \$20 DOOR
STEREO MC'S

TUES., JULY 24 • DOORS 7 / SHOW 8
\$20 ADVANCE / \$20 DOOR
AN ACOUSTIC EVENING WITH
GLENN TILBROOK
FRDM SQUEEZE
SYD STRAW

FRI., JULY 27 • DOORS 8 / SHOW 9
\$12 ADVANCE / \$14 DOOR
MERME
MUSHROOM • THAT ONE GUY

SAT., JULY 28 • DOORS 8 / SHOW 9
\$13 ADVANCE / \$14 DOOR
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IGNORANCE PARK
SWING DING AMIGOS
THE BLACKS
Peepshow: Amber's Tits 4

Fri 7/13 Alcoholocaust Presents
Happy Hour Show 6pm \$3
DEEP EYNDE
HOLY KISS

10pm-2am Sixteen Presents
BORDELLO
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Thursday, July 12
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Friday, July 13
LICKSHOT
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Saturday, July 14
RIDDIMYSTICS
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Sunday, July 15
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Thursday 12

From page 74

this gala event, which coincides with the opening of the "Zen: Painting and Calligraphy 1600-1900" exhibit include actors Peter Coyote, Jill Eikenberry, and Michael Tucker.

Authors

Bruce Campbell Booksmith, 1644 Haight; 863-8688. 7pm, free. See 8 Days a Week, page 54. **'Critical Resistance to the Prison Industrial Complex'** Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. Various contributors, including Margo Okazawa-Rey,

Gwyn Kirk, Rene Poitevin, and Ellen Barry, read from and discuss the anthology.

Matthew Iribarne A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author reads from *Astrolabists and Other Stories*.

JT Leroy and John Strausberg Books Inc., 2275 Market; 864-6777. 7:30pm, free. Author Susie Bright, actor Brad Renfro, publisher V. Vale, singer Lynn Breedlove, and SF Weekly columnist Silke Tudor help the two authors celebrate their new works. **Peter Plate** City Lights, 261 Columbus; 362-8193. 7pm, free. The author reads from his novel *The Angels of Catastrophe*.

Bay Area

Debra Levi Holtz Cody's, 1730 Fourth St, Berk; (510) 559-9500. 7pm, free. The author discusses *Of Unknown Origin: A Memoir*. **Carol Muske-Dukes** Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. See Wed/11.

Friday 13

Around town

Queer youth leadership conference 450 Guerrero; 703-6150, ext 25. 6-10pm, \$50, free for 25 and younger. Through Sun/15. The sixth annual event offers GLBT and questioning young people the chance to network around various issues affecting them.

'Counter Couture II' SomArts Gallery, 934 Brannan; 695-9100, ext 2. 7:30pm-midnight, \$10. Artists of all types gather for this multimedia event designed to augment two runway fashion shows featuring

works by Cosmic Debris, Blue Rose, Manifesto, and other local designers.

Benefits

'The Ahole Monologues'** Fort Mason Center, Building B, Bayfront Theater, Marina at Laguna; 474-8935. 10:30-11:45pm, \$9. Filmmaker and writer Corey Rosen directs this parody of *The Vagina Monologues*; proceeds benefit the Crohn's and Colitis Foundation of America.

Authors

Denise Sullivan Booksmith, 1644 Haight; 863-8688. 7pm, free. The author reads from and signs copies of *Rip It Up! Rock 'n' Roll Rulebreakers*.

Bay Area

Joe Di Prisco Cody's, 1730 Fourth St, Berk; (510) 559-9500. 7pm, free. The novelist discusses *Confessions of Brother Eli*.

Walter Mosley Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The novelist discusses *Fearless Jones*.

John Strausbaugh and Alexander Cockburn AK Press, 674A 23rd St, Oakl; (510) 208-1700. 8pm, free. The two authors discuss their works.

Saturday 14

Around town

Bastille Day celebration Mission Cultural Center for Latino Arts, 2868 Mission; 642-8066. 2pm, \$5. Celebrate French independence with music, video documentaries pro-

ducing international labor movements, poetry, and dancing. Featured performers include Faith Petric and Carol Denney.

Expo for the Musician cell space, 2050 Bryant; 648-7562. 2-6pm, \$1. See 8 days a Week, page 54.

Labor mural bus tour Starts at Coit Tower, Greenwich at Kearney; 642-8066. 10am, \$7, reservations required. Activist and author Tim Drescher leads this tour as part of LaborFest.

Mr. and Miss GAPA Pageant Herbst Theatre, 401 Van Ness; 392-4400. 7pm, \$20-50. The 13th annual celebration of Gay Asian Pacific men and women includes special performances by the GAPA Dance Company.

Philippine-American cultural heritage festival Justin Herman Plaza, Embarcadero Center; 665-5763. 11am-7pm, free. Enjoy Filipino music and dance, art exhibits, and other activities at this outdoor event. **Queer youth leadership conference** Horace Mann Middle School, 3351 23rd St; 703-6150, ext 25. 9am-5:30pm, \$50, free for 25 and younger. Through Sun/15. See Fri/13.

Bay Area

Oakland Scottish Highland Games Dunsmuir Historic Estate, 2960 Peralta Oaks Court, Oakl; (510) 615-5555. 10am-5pm, \$5-25. Through Sun/15. The annual gathering of Scottish athletes, performers, and artisans includes family activities, such as a Highland dancing competition and an exhibit of rare Morgan cars, as well as food and Celtic music. A separate family barbecue and ceilidh dance starts at 5:30pm.

Peach tastings Berkeley Farmers Market, Center at MLK Jr. Way, Berk; (510) 548-3333. 10am-3pm, free. This week's shopping bazaar celebrates the peach in its many varieties through tastings, lectures, and more.

Peralta House restoration celebration 1870 Peralta House, 2465 Coolidge, Oakl; (510) 525-0712. Noon-4pm, free. The renovation of the historical landmark is celebrated with a tour of the site, food, music, and welcoming speeches by local dignitaries.

Point Reyes art festival Dance Palace, Fifth St at B St, Point Reyes Station; (415) 663-1075. 10am-6pm, free. Through Sun/15. Oils, watercolors, ceramics, and acrylics are some of the materials used by the featured artists to create the works on display at this event.

Tango by the Bay Spotlight on the Square, 2203 Marina Square Loop, Alameda; (510) 654-3199. 8pm-2am; \$65-75. The Bay Area Argentine Tango Association hosts a black tie-optional tango ball.

Benefits

Bottles and Skulls, Bobbyteens Mad Dog in the Fog, 530 Haight; 629-7279. 7pm, donation. The two bands perform at the second of two benefit concerts to help pay the hospital bills of the three men who were stabbed outside Club Deluxe a month and a half ago.

Drag king contest SomArts, 934 Brannan; 282-5378. 9pm-2am, \$15-20. Leigh Crow and Laurie "The Shack" Bushman host this contest, fashion show, and party, with proceeds benefiting PAWS.

Earthride fundraiser Synergy Room, Valencia at 25th St; 509-7207. 7:30pm, \$60. The local organization, which offers varied outdoor activities for low-income youth, hosts a gala with live entertainment and a silent auction.

'Treasures of Precita Eyes' 66 Balmy Gallery, Balmy Alley between 24th and 25th Streets; 285-2287. 5-10pm, free. Bid on affordable artwork priced from \$20 and help raise funds for the Precita Eyes Muralists' Endowment.

Authors

John Strausberg, Joel Schalit Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The two authors discuss their works.

critic's choice: events

'Reverend Al'

Sun/15, Cafe du Nord

Writer, poet, computer animator, and licensed minister are once and future professions listed on Alan Ridenour's résumé, but "Reverend Al" is true talents lie in the realms of chaos, "dark Saturnalia," and the public prank. Under his sick and twisted leadership, the Los Angeles Cacophony Society (one of 30-odd national chapters, born from the ashes of San Francisco's legendary Suicide Club) has, for example, assembled bands of woodland creatures to go on rampages; marched for "more male frontal nudity" at the Academy Awards; passed out donuts, malt liquor, and lit cigarettes to marathon runners; distributed cement-filled teddy bears to needy children; and attended a Ren faire in rags, wrestling for food scraps as bubonic plague victims. He throws twisted parties; he likes to collect

and invent occult trinkets and mummified remains; he's also written an astounding, bizarre, and gag-reflex-challenging tome called *Offbeat Food: Adventures in an Omnivorous World*. Sunday, Reverend Al is the honored speaker at Laughing Squid's ongoing living-artist series the Tentacle Sessions — and better stories are rarely told anywhere else. 7 p.m., 2170 Market, S.F. \$5-\$10. (415) 861-5016. (Also, reading from *Offbeat Food*, Tues/17, 7 p.m., City Lights Bookstore, 261 Columbus, S.F. Free. 415-362-8193.) (Summer Burkes)



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sunday 15

Around town

Expo for the Artist cell space, 2050 Bryant; 648-7562. 10am-4pm, \$1. See 8 days a Week, page 54.

Queer youth leadership conference Horace Mann Middle School, 3351 23rd St; 703-6150, ext 25. 10:30am-3:30pm, \$50, free for 25 and younger. See Fri/13.

'Visual Artists in Queer People of Color Communities' GLBT Historical Society, 973 Market, Ste 400; 777-5455. 2-4pm, free. Some of the artists joining in the panel discussion include Kemit Amenophis and Virginia Benavidez.

Bay Area

Bicycle repair clinic REI, 1338 San Pablo, Berk; (510) 527-4140. 11am, free. The semi-regular workshop pairs cyclists with a bike technician. This week's topic is brake adjustments.

Headlands Center for the Arts open house Headlands Center for the Arts, 944 Fort Barry, Sausalito; (415) 331-2787. Noon-5pm, free. The nonprofit arts organization opens its doors for a free day of exhibits and performances. Featured participants include Howard Chen, Stephen Hendee, and Mari Kimura.

Oakland Scottish Highland Games Dunsmuir Historic Estate, 2960 Peralta Oaks Court, Oakl; (510) 615-5555. 10am-5pm, \$5-10. See Sat/14.

Point Reyes art festival Dance Palace, Fifth St at B St, Point Reyes Station; (415) 663-1075. 10am-4pm, free. See Sat/14.

Benefits

AIDS Walk SF Golden Gate Park, Sharon Meadow, enter at Oak or Fell Streets; 392-9255, www.aidswalk.net. 9am, donation, call for more information. Raise pledges for the San Francisco AIDS Foundation and run in this 10K walkathon or cheer on the participants.

Birthday party for SF Animal Care and Control Enrico's, 504 Broadway; (650) 757-0842. 1-5pm, \$15-20. This fundraiser and celebration of the animal shelter's 12th anniversary includes food, live music, and a silent auction.

'Let's Make A Deal (with Mama)' Daddy's Bar, 440 Castro; 292-9808. 4-8pm, free, \$7 for beverages. Sandy "Mama" Reinhardt and Mark Paladini host a live version of the Let's Make a Deal television show at this benefit for PAWS and the Stop AIDS Project.

Bay Area

'PedalPower' Lake Merritt Garden Center, 666 Bellevue, Oakl; (415) 567-6255. 8:30am, \$5-25. This 14-mile bike ride from Lake Merritt to Portview Park and pancake brunch benefits the Asian Domestic Violence Clinic.

Authors

Alan Ridenour Cafe du Nord, 2170 Market; 861-5016. 7-10pm, \$5-10. See Critic's Choice.

Bay Area

Jimmy Santiago Baca Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7pm, free. See 8 Days a Week, page 54.

monday 16

Authors

Kit Hinrichs and Delphine Hirasuna SF Public Library, Sunset Branch, 1305 18th Ave; 753-7130. 6:30-8:30pm, free. The authors sign copies of *Long May She Wave: A Graphic History of the American Flag*.

Herb Weiner Modern Times Bookstore, 888 Valencia; 282-9246. 7pm, free. The author

discusses *The Atomic Bomb and the Impact of the Cold War on the Labor Movement* as part of LaborFest.

Bay Area

William Bridges Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960.

7:30pm, free. The psychologist *The Way of Transition: Embracing Life's Most Difficult Moments*.

Panel discussion on *Critical Resistance to the Prison Industrial Complex* Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. Professors Dylan Rodriguez and Jose Palaflox and former political prisoners Bo Brown and Ed Mead are among the panelists to discuss this anthology.

Continued on page 82

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art calendar museums & galleries

From page 81

tuesday 17

Around town

'Russia and Eastern Europe: A Kaleidoscopic View' World Affairs Council, 312 Sutter; 293-4600. 11:30am, \$5. Santa Cruz political professor Michael Urban discusses the topic.

Bay Area

Peach tastings Berkeley Farmers Market, Derby at MLK Jr. Way, Berk; (510) 548-3333. 2-7pm, free. See Sat/14.

Authors

Dan Anderson SF Public Library, Main Branch, 100 Larkin; 557-4277. 6:30pm, free. The author reads from *Sex Tips for Straight Women from a Gay Man*.

Jimmy Santiago Baca Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. See Sun/15.

Nick Hornby Booksmith, 1644 Haight; 863-8688. 7pm, free. The novelist reads from *How to Be Good*.

Gilles Poitras World Affairs Council, 312 Sutter; 293-4600. 6pm, \$3-10. The author shows Japanese anime films and discusses *Anime Obsession: Exploring Japan Through Animation*.

Alan Ridenour City Lights, 261 Columbus; 362-8193. 7pm, free. See Critic's Choice.

Bay Area

Ralph Berberich, M.D. Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The pediatrician discusses *Hit below the Belt: Facing up to Prostate Cancer*.

attractions/kid stuff

California Academy of Sciences Golden Gate Park; 750-7145. Daily, 9am-6pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "The Elkus Collection: Changing Traditions in Native American Art." Wed: Dr. Robert Drewes discusses frog life in the gulf of Guinea, 2 and 7:30pm, \$10. **Crissy Field Center** Presidio, Bldg 603, Mason at Halleck; 561-7690. Wed-Sun, 10am-6pm.

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Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm, Thurs-Tues, 10am-6pm. \$6-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Wed: Film critic Jan Wahl asks "What's Wrong with Hollywood," 7pm. Fri: "Iron Science Teacher" pits instructors against one another, noon-1pm. Sat: Stereographer Robert Bloomberg gives a 3-D slide lecture, 2pm. Sun: Stereographer Gerald Marks shows his collection of 3-D images, 2pm. **HANG kids summer arts programs** Canvases, 1200 Ninth Ave; 504-0070. Fri, 2-3:30pm. \$5. Children ages 4-8 can indulge their artistic sensibilities with a "painted wall hanging" activity.

Market Street Railway 870 Market; 863-1775. Sat, 11am-4pm. Free. The nonprofit group celebrates the renovation of its streetcar restoration facility with an open house.

Puppet festival Yerba Buena Gardens, Mission between Third and Fourth streets; 543-1718. Sat, Noon. Free. Through August 26. The summerlong festival continues with Snapdragon Puppet Productions' *Jack and the Beanstalk*.

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. The museum has exhibits and activities for kids. Sat: "Saturdays Are Special" continues with bubbles, 1-4pm.

Young Performers Theatre Fort Mason Center, C-300, Marina at Laguna; 346-5550. Sat-Sun, 1pm. \$5-8. Through Sun/29. The theater company performs "Fairy Tale Odyssey," an adaptation of classics from Little Red Riding Hood to the Frog Prince.

Bay Area

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "The Science of Oz." Sat: Gay and lesbian parents night.

Chabot Space and Science Center 10000 Skyline, Oakl; (510) 336-7300. Tues-Sun, 10am-5pm. \$5-50.8. The state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Wed-Sun: A double-stage balloon activity is held, Wed-Fri, 12:30-2pm and 2:30-4pm, Sat-Sun, 11am-1pm and 2-4pm.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including "Space Weather" and "Science in Toyland." Wed: "Summer Science Fundays" continues with baking experiments, noon-2pm. Sun: Benny and Babe travel to the Wizard School of Magic, 1:30pm.

Museum of Children's Art 560 Second St, Oakl; (510) 465-8770. Tues-Sat, 10am-5pm; Sun, Noon-5pm. Free. The museum features children's art exhibits, including "Reflections of Me and My World," art classes, workshops, and other resources for kids. Sat: An art workshop is held, 2-4pm.

Oakland Museum of California 1000 Oak, Oakl; 1-888-OAK-MUSE. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$4-6 (free second Sun). Current exhibits include "The Rustler Ranch Mastodon Project." Wed: Celebrate Grandparents' and Grandkids' Day. Sat: A lecture on and showing of Gordon Parks's *The Learning Tree* is held, 2-5pm. Sun: Poet Tureeda Mikell leads spoken word activities, 2-4pm.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Extended hours until July 15: Sun-Wed, 11am-5pm; Thur-Sat, 11am-8pm. \$7, \$4 seniors and students, free for 12 and under and members. "Annie Leibovitz: Women." More than 80 portraits by Annie Leibovitz. "2001 Mother Jones International Fund for Documentary Photography Awards." An exhibition of photographs by the 2001 award recipients. Both exhibits through July 15.

California Historical Society 678 Mission; 357-1848. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for six and under and members.

"The Big Orange: California Citrus Label Art" Our state's citrus-export industry blossomed in the early years of the 20th century — about the same time as the advent of refrigerated train cars. Struggling to establish brand identities with East Coast buyers, fruit companies hired graphic design firms to create full-color labels to adorn their wooden crates of oranges, lemons, grapefruits, and limes. More than just advertisements, fruit labels were works of art, very similar in style to the movie posters of that era. Through Sept 30. (Westbrook)

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 11 and under (free Tues). "Marks of Creativity: Recent Acquisitions of California Drawings." Various works by California artists. Through Aug 26. "After the War: European Artists' Books 1945-1955." Books by artists during postwar Europe. Through Sept 2. "Acquisitions of an Archive: The Graphic Works of Ed Ruscha." Ed Ruscha's work stylishly depicts aspects of American things made iconic by film and TV. He's made deadpan serial photographs of motel swimming pools and aerial views of parking lots. The current exhibition of his prints at the California Palace of the Legion of Honor includes works, dating from 1966 to 2000, that were selected from a complete archive of 1,100 Ruscha graphic works that the museum recently acquired in its entirety. The compact show reveals the range of the artist's visual and conceptual interests. Through Sept 9. (Glen Helfand). "Henry Moore: Sculpting the 20th Century." A retrospective of Moore's sculptures and works on paper. Through Sept 16. "The Triumph of Prudence and the Triumph of Fortitude." A display of tapestries from the 16th century. Ongoing.

Museum of Craft and Folk Art Fort Mason Center, Bldg A; 775-0991. Tues-Fri, and Sun, 11am-5pm; Sat 10am-5pm. \$1-3. (free Sat, 10am-noon; first Weds, 11am-7pm). "Contemporary Needlework: Tattoo!" Works by 15 women tattooists. Through July 29. "Crowning Glory: Contemporary Paper Hats by Moses." Fifty hats made by folk artist Moses. Through July 29.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (extended hours until Sept 6: Fri-Tues, 10am-6pm; Thurs, 10am-9pm). \$10, \$7 seniors, \$6 students, 12 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Points of Departure." Sixty works from SFMOMA's permanent collection. Through Sept 16.

San Francisco Performing Arts Library and Museum 401 Van Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. Free. "Verdi by the Bay." A historical exhibition of Verdi performances. Through Aug 24.

'Herculean — Heyday'

Sat/14, Sanitary Fill Company

Daphne Ruff looks at old basketballs and coffee cans and sees art just waiting to happen. All it takes is a little glue and some metal fasteners and viola! ... a nifty, matching vest-and-purse set. Ruff's knack for turning trash into treasures made her an ideal candidate for the artist-in-residency program at San Francisco's Sanitary Fill Company. The competition is stiff for the desirable gig, which lasts three months and includes a huge studio space and free rein in the dump's massive piles of garbage — er, art materials. Since she started her residency in April, Ruff has come to the dump every weekday to scavenge, work on her projects, and talk to local elementary school kids about the importance of recycling. This weekend marks the end of her residency, and the public is invited to an open studio to check out her new creations. Show highlights include a purse and high heels made from an old Monopoly game and two out-fits, specially designed for the dump's "employees of the month," made out of (among other things) rubber pants, coffee cans, a blue telephone, some tiles, and a few side-view car mirrors; the matching handbags are actually pieces of black rubber and a basketball. Of course, most of Ruff's outfits are too unwieldy or noisy for everyday wear, but who ever said avant-garde fashion had to be practical? The show also includes several junk collages in big, gaudy, gilded frames. "I love making something out of nothing," Ruff said recently, holding up a penis-tie that she had framed and mounted like a trophy fish. A tour of the studio, sculpture garden, and recycling facilities begins at 3:30 p.m. 1–5 p.m., 401 Tunnel (at Recycle Road), S.F. Free. (415) 330-1414, www.geocities.com/airsfc. (Lindsey Westbrook)



EMPLOYEES OF THE MONTH (2001), BY DAPHNE RUFF

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). "Elevated." Newly commissioned works by San Francisco graffiti artists. Through Sat/14. "Roots, Rhymes and Rage: the Hip-Hop Story." Handbills, costumes, turntable technology, and other artifacts exploring hip-hop's origins and its impact on popular culture. Through Aug 12. "Hip-Hop by the Bay." An exhibit focusing on the Bay Area's hip-hop culture. Through Aug 12. "Hip-Hop Resource Lounge." A selection of readings, music samples, and video stations on hip-hop and how it has transformed throughout its history. Through Aug 12. "Rappers Delight (The Visual Avant-Garde of Hip-Hop)." Paintings, drawings, sculptures, and video by various artists. Through Aug 12.

Bay Area

Museum of Anthropology 103 Kroeber Hall, Rm 3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. All exhibits extended through Oct 1.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Every Worker Is an Organizer: Farm Labor and the Resurgence of the United Farm Workers." Fifty-eight photographs by David Bacon. Through Aug 26.

galleries

Opening

Auroboros Press 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. "Summer Collection," monotypes by various artist. July 16-Aug 31.

Caldwell Snyder Gallery 341 Sutter; 392-2299. Mon-Wed, 10am-6pm; Thurs-Sat, 10am-8pm; Sun, 11am-5pm. "Sacred and Profane," recent

paintings by Alejandro Rivera (reception Sat/14, 6-8pm). July 14-31.

Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Introductions 2001," works by Yoram Wolberger and Reuben Lorch-Miller (reception Sat/14, 11am-5pm; artist talk, 1:30pm). July 14-Aug 2.

Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm. "New Works on Wood," group exhibition (reception Thurs/12, 7-9pm). July 12-Aug 4.

Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. Oil paintings by Fan Yang (reception Sat/14, 11am-5pm). July 14-Aug 18.

DreamE 1064 Divisadero; 440-9995. Call for hours. "European Artists Group Exhibition." Sat/14, 6-9pm.

Fort Haggis 3030 20th St, Unit B; 285-0321. Call for hours. "ooOps," live music, video, and art by Sacha Eckes, Isabel Eckes, David Franklin, Chris Corales, Marsea Goldberg, Leila Hornick, Rachel Kalman, Jerry King, Dave Lyle, MATS!, Chris Oliveria, Dave Schubert, Christine Shields, Kelley Stoltz, John Trippie, Scott Williams, and Rhonda Winter. Thurs/12, 7-11pm.

Gallery 16 1616 16th St; 626-7495. Mon-Fri, 9am-5pm. "Nova et Accurata Transilvania: Descriptio," works by Horea (reception Thurs/12, 6-9pm). July 12-Aug 31.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "(Mostly) Random Rectangles," works by Karl Benjamin (reception Sat/14, 1-4pm). July 14-Aug 24.

HANG 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Surfacing," works by Catherine Saiki (reception Thurs/12, 6-8pm). July 12-28.

HANG Annex 565 Sutter; 434-4264. Call for hours. "Dreams and Realities," paintings by Kevin Moore (reception Thurs/12, 6-8pm). July 12-28.

Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Obsession," works by Jay McCafferty (reception Sat/21, 3-5pm). July 14-Aug 18.

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "Introductions 2001," works by Rob Cox (reception Sat/14, 11am-5pm; artist talk 2pm). July 14-Aug 11.

The Lab 2948 16th St; 864-8855. Wed-Sat, 1-6pm. "Fresh Masala," installation by Moti Roti. Wed/11-Sat/14.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. Recent paintings by Patti Oleon; new paintings and works on paper by Curtis Ripley (both receptions Thurs/12, 5:30-8pm). Both exhibits run July 12-Aug 18.

Museum West Fine Art 170 Minna; 546-1113. Mon-Wed, Fri-Sat, 9am-6pm; Thurs, 9am-7pm. Works by Robin Sawyer. Through Sun/15. Group art show featuring Van Bankston, Denise DuBroy, Walter Frederick, Katheryn Jaliman, Corinne Jones, Judi Lightfield, Marasha McDonald, and Dennis Parlante. July 16-Aug 31.

San Francisco City Hall 1 Dr. Carlton B. Goodlett Place; 252-2568. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm. "Artist as Homeless," the Lesbian, Gay, Bisexual, Transgender, Questioning Youth photography project; "Ed Kashi Jumps with WritersCorps," photographs by Ed Kashi and poetry by WritersCorps youth; "In the Heart of the World: Photos of the Zapatista Insurrection," photographs assembled by Galeria de la Raza. Through Sept 2. "Insights 2001," paintings, photographs, and fabric art by visually impaired artists (reception Thurs/12, 5:30-7:30pm). Through Sept 2. Photographs by Joe Humphreys (reception Thurs/12, 5:30-7:30pm). Through Sept 16.

San Francisco Museum of Modern Art Artists Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Mark Ashworth; sculpture by Peter De Swart, Robert Magnasco Murray, and Rose Kelly (reception Wed/11, 5:30-7:30pm). Through July 27.

Sanitary Fill Company 401 Tunnel; 330-1415. Call for hours. "Herculean-Heyday," selected work by Daphne Ruff. Sat/14, 1-5pm. See Critic's Choice.

Shapiro 760 Market, Ste 248; 398-6655. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "Introductions 2001," photographs by Mark Citret (reception Thurs/12, 5:30-7:30pm). July 12-Aug 25.

Marcel Sitcoske 251 Post; 434-4804. Tues-Sat, 10am-6pm; Mon, by appt. Works by Robert Harms and Hunt Slonem (reception July 26, 5-7pm). July 14-Aug 25.

SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "L.A. Longshore at Work," photographs by Slobodan Dimitrov. July 12-31.

Squint 678 Geary; 430-2160, ext 2716. Call for hours. Recent work by Laura Plageman and Melissa Chevalier (reception Fri/13, 7pm). July 13-Aug 1.

Continued on page 84



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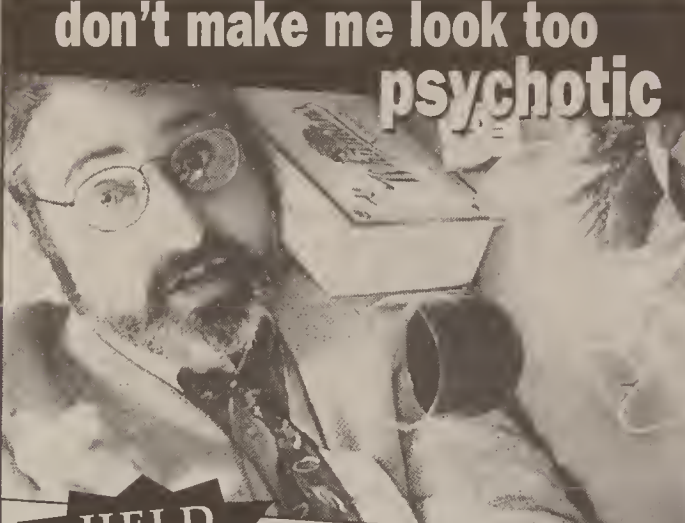
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Galleries

From page 83

Bay Area

ACCI 1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. "Dream Lan-

guage," abstract art by Sidney Ferrell, Vannie Keightley, Naomi Policoff, William Shinn, and Peggy Yandell. Through Aug 4. Ceramics by Christa Assad and photographs by Hee-jung Kim. July 15-Aug 15.

Headlands Center for the Arts 944 Fort Barry, Sausalito; (415) 331-2787, ext 28. Tues-Fri, Sun, noon-5pm. Works by May Stevens. Through Sun/15. "Divergence and Transformation," landscapes and installations by Kim Turos. July 17-Aug 19.

Olive Hyde 123 Washington, Fremont; (510) 791-4357. "Millennium Moment: Time Encapsulated," time capsules created by Bay Area children (reception Fri/13, 7-9pm). Through Aug 12.

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Nine Lives: A Retrospective," works by Merry Lynn Norling. Through Fri/13. "A Turbulent Radiance," mixed-media works by Louise Pryor (reception Sat/21, 4-7pm). July 17-26.

NIAD Art Center 551 23rd St, Richmond; (510) 620-0290. Mon-Fri, 10am-3pm. "Summer-time," works by various artists (reception Tues/17, 5-7pm). July 16-Sept 7.

Pro Arts 461 Ninth St, Oakl; (510) 763-4361. Wed-Sun, 11am-5pm. "New Visions: Introductions 2001," works by various artists (reception Thurs/12, 6-8pm). July 12-Aug 18.

Ongoing

Robert Allen Fine Art 427 Bryant; 777-0920. Mon-Fri, 10am-5pm. New works by Larry Gray. Through July 27.

Art Institutes International at San Francisco 1170 Market; 885-0198. Call for hours. Faculty art show (reception July 18, 5:30-8pm). Through Aug 24.

Backstage Gallery 2134 Polk; 775-1440. Tues-Thurs, Sat, 11am-7pm; Fri, 11am-10pm; Sun, 11am-4pm. "Zygotic Episodes," work by Hawk Alfredson. Through Aug 8.

John Berggruen 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "Recent Nocturnes," works by Stephen Hannock; "Summer in the City," works by various artists. Both exhibits through Sat/14.

Build 483 Guerrero; 863-3041. By appt only. "Dream by Dream," installation by Loren Chasse and Jason Honea. Through Fri/13.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 10am-2pm. "Horizon and Fences," landscape drawings by Dan Kavert. Through July 31.

Joseph Chowning Gallery 1717 17th St; 626-7496. Call for hours. "Introductions 2001," works by Ellen Singletary (reception Sat/14, 11am-5pm). Through Aug 2.

Culture Cache 1800 Bryant, No. 104; 626-7776. Wed-Sun, 2-7pm. "Collage: Medium at Large," works by various artists. Through July 29.

Galeria de la Raza 2857 24th St; 826-8009. Tues-Sat, noon-6pm. "El Weboticon: Sistema de Vigilancia," digital mural by Los Cybrids. Through July 27.

Tecno-promesas: Putografia Virtual, installation by Los Cybrids. Through Aug 11.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. "Introductions 2001," works by Inga Dorosz and Amanda Fin, Maria Ezcurrea, Eamon Ore-Giron, and Gregory Stone (reception Sat/14, 11a-5pm). Through July 28.

Gay, Lesbian, Bisexual, Transgender Historical Society of Northern California 973 Market, Ste 400; 777-5455. Tues-Sat, 2-5pm. "Moments in Time from the 20th Century: The Photographs of Virginia Benavidez." Through Aug 31.

Herbst International Exhibition Hall 385 Moraga Avenue; (415) 861-9838. Daily, 10am-8pm. "Torture: Exhibition of European Instruments of Torture and Capital Punishment from the Middle Ages to the Present," collection of torture devices from the Criminal Medieval Museum of San Gimignano, Italy. Through Oct 14.

Hospitality House 146 Leavenworth; 749-2132. Call for hours. "Gender Construct/Gender Deconstruct," artwork by men who are homeless/at-risk. Through Wed/18.

'Inhabiting the Landscape' Along China Basin Blvd, south of the intersection with Mission Rock Blvd; 841-7757. 24 hours. Marisa Jahn, site-specific installation of resin photo-text panels. Through July 31.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Ottorino Mancini: The Fabulous Thirties," drawings by Mancini. Through Fri/13.

Kings Gallery 1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, noon-2pm. "3 Group Show," paintings by three Bay Area critique groups. Through Sun/15.

Robert Koch 49 Geary; 421-0122. Tues-Sat, 10:30am-5:30pm. "Entomology," works by Jo Whaley; works by Holly Roberts (both receptions Sat/14, 2-5pm). Both exhibits through Aug 25.

Limn Gallery 292 Townsend; 977-1300. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "The World of Figure," group exhibition on the subject of figures and portraits; "The World from a Gay Perspective," works by Gregg Cassin, James Kissel, Michael Stuetz, Dan Pillers, and S. Brett Kaufman. Both exhibits through Sat/14.

Meridian Gallery 545 Sutter; 398-7229. Tues-Sat, 11am-5pm. "H2O Above and Below," works by Leslie Andelin. Through July 28.

Meyerovich 251 Post, Fourth fl; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10:30am-5:30pm. "San Francis: Spontaneous Color," color aquatints, monotypes, and watercolors. Through Mon/16.

New Langton Arts 1246 Folsom; 626-5416. Wed-Sat, noon-5pm. "LifeLike," works that explore the boundaries between the natural and the artificial. Through July 28.

ODC Theater Gallery 3153 17th St; 626-6745. Thurs, 3-5pm; Sat, 3-6pm. "Debarbed Repose," collages and cutouts by Stefan Komozi. Through July 29.

111 Minna Gallery 111 Minna; 974-1719. Tues-Fri, 1-7 pm; Sat, 4-7pm. "Evidence of Life," works by Maya Hayuk. Through mid July.

Paxton Gate 824 Valencia; 824-1872. Mon-Thurs, noon-7pm; Fri, noon-8pm; Sat, 11am-8pm; Sun, 11am-7pm. "Art Dreco," over 80 pieces of Art Dreco (reception Sat/14, 6-9pm). Through Aug 19.

Place Pigalle 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "What Are You Looking At?," images by Hayes Valley photographers. Through Tues/17.

Pond 214 Valencia; 437-9151. Thurs-Sun, 3-8pm; also by appointment. "Las Dos Rok Starz," graffiti/collage by Nicole Repack and Isis Rodriguez. Through Sun/22.

San Francisco Academy of Art College Gallery 688 Sutter; 931-5892. Mon-Fri, 9am-5pm. "Back and Forth," recent images by Gabriela Hasbun (reception Thurs/12, 6-8pm). Through Thurs/19.

S.F. Art Institute Walter and McBean Galleries, 800 Chestnut; 749-4563. Mon-Sat, 11am-6pm. "Lurid Stories," works by Charles Gaines. Through July 28.

Charles Gaines's conceptually tinged pieces could safely be described as art of apprehension. Encroaching mayhem is presented in forms that are honed down to models and condensed narratives. An audio track of theatrical screams emanates from the near-by Airplane Crash Clock, a large mechanized model of a jet crashing on the outskirts of a Manhattan-like metropolis. The piece suggests that disasters are events that happen as part of the framework of life; they're to be expected and also questioned. The tales he tells may be lurid, yet he presents them with lucidity and grace. Through July 28. (Helfand)

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Age of Innocence," mixed-media works (reception Thurs/12, call for hours). Through July 28.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. "Lost and Found," pastel and mixed media on paper by Paul Gibson. Through July 27.

Virgil Skye Gallery 980 Sutter; 409-1100. By appt only. "Naked Angel," photographs of male nudes. Through July 28.

Don Soker Contemporary Art 49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Unseen," photographic installation by Heidi Struble (reception Sat/14, 3-5pm). Through July 29.

Space 743 743 Harrison; 777-9080. Wed-Sat, noon-5pm; also by appointment. "Life after Death: Embracing the Queer Widow," works by various artists. Through July 28.

3A Garage Architecture Gallery 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm. "(a)way station: The Architectural Spaces of Migration," multimedia project by KW:a (reception Thurs/12, 6-8pm). Through Aug 3.

Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Works by Matthew Picton and Danny Shain (reception Sat/14, 1-5pm). Through July 31.

Traywick 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm. Works by Rachel Davis and Benicia Gantner. Through Sat/14.

Triangle Gallery 47 Kearny; 392-1686. Tues-Sat, 11am-5pm. "Summer Exhibition," sculpture by Joseph Romano; paintings by Louis Siegfried and Richard Wilson. Both exhibits through July 28.

UC Berkeley Extension 55 Laguna; (650) 696-1180. Mon-Fri, 9am-9pm; Sat-Sun 10am-4pm. Group photography exhibit featuring works by students of Judy Dater's advanced seminar. Through Sun/15.

University of San Francisco Thacher Gallery, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. "Resonance: the 2nd USF-Thacher Annual BFA Show," works by juniors and seniors in the USF Bachelor of Fine Arts program. Through Sun/15.

Vorpai 393 Grove; 397-9200. Tues-Sat, 11am-6pm. "Jesse Allen: A Retrospective," (reception Thurs/12, 5:30-8:30pm). Through Sept 15.

Washington Square Gallery 1821 Powell; 291-9255. Wed-Thurs, noon-5:30pm; Fri, 2:30-5:30pm; Sat-Sun, noon-5pm and by appt. "Soul on Rice," works by Vikkian del Rosario and Tomashi (reception Sat/14, 4-6pm). Through Aug 2.

Stephen Wirtz Gallery 49 Geary. Bankers Investment Building; 433-6879. Call for hours. "New Photographs," color photographs by Todd Hido (reception Sat/14, 3:30-5:30pm). Through Sept 1.

Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "Watershed 2001," a multimedia exhibit by various artists. Through Sat/14.

Blithe Spirit 18 E Blithedale, Mill Valley; (415) 383-6427. Tues-Sat, 11am-6pm; Sun, noon-6pm. Selected works from the National Institute of Arts and Disabilities. Through July 31.

Chi 912A Clay, Oakl; (510) 832-4CHI. Tues-Fri, 11am-6pm; Sat, noon-5pm. Works by Orlando Uffree, Casper Banjo, Juana Alicia, Emmanuel C. Montoya, Jan Eldridge, Michael Grbich, and Corinne Innis. Through Sat/14.

Communications Technology Cluster The Rotunda Building, Second fl, 1501 Broadway, Oakl; (510) 836-8985, ext 1101. Mon-Fri, 9am-5pm. Paintings, prints, and photographs by Barbara DiNucci Hendrickson (reception Fri/13, 5-8pm). Through July 31.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5pm and by appointment. "Continental Drift," works by Hee Jae Suh, Ursula Neubauer, and Marci Tackett. Through Fri/13.

A New Leaf 1286 Gilman, Berk; (510) 525-7621. Wed-Fri, 11am-5pm; Sat-Sun, 10am-5pm. "Illusions in Space," sculptures by various artists. Through Sun/15.

Pacific Art League of Palo Alto 668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "Long Hot Summer," mixed-media works by various artists. Through July 27.

"As I See It," watercolors by Lorraine Hughes (reception Sat/14, 2-5pm). Through July 31.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772 or www.richmondartcenter.org. Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm. "BAN/BAN," group exhibition of four American artists and four Korean artists. Through Aug 18.

Functional ceramics and woven textiles by students of the Richmond Art Center's Education Program. Through Aug 18. "Bay Area Selections - Jewelry/Metal Arts," works by seven artists. Alexandria Pembleton sets multicolored peridot stones in silver giraffes, crocodiles, and sea horses, creating spare designs inspired by (but quite different from) the famed Fabergé eggs. Remi Rubel's intricate tapestries — grids of flattened bottle caps linked together by metal rings — take recycling to new heights. Jessica Davies also uses recycled materials, but much more sparingly, in her rings and brooches, which combine smooth sterling silver with colored plastic bristles from an old-fashioned men's hairbrush. The other award winners include Jennifer Dawes, Joseph Slusky, and well-known San Francisco jeweler Petra Class. Through Aug 18. (Westbrook)

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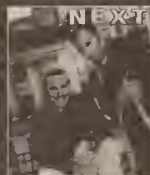
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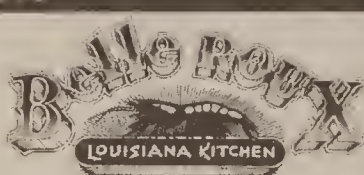
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stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

All in the Timing New Exit Theatre, 156 Eddy; 778-4050. \$15. Opens Fri/13, 8pm. Runs Fri-Sat, 8pm. Through Aug 18. Sheila Lopez directs this series of comedic one-acts by David Ives.

All's Well That Ends Well Theatre Rhinoceros Studio, 2926 16th St; 861-5079. \$15 (previews \$10). Previews Wed/11, 8:30pm. Opens Thurs/12, 8:30pm. Runs Thurs-Sun, 8:30pm. Through Aug 4. Sex-Club Shakespeare and Theatre Rhinoceros present this bawdy rendition of Shakespeare's play.

Better Days Exit Stage Left, 156 Eddy; 701-1542. \$15. Opens Fri/13, 8pm. Runs Fri-Sat, Mon/23, July 30, 8pm. Through Aug 11. Two families affected by the Great Depression provide the stories for this folk music-filled play, created from transcripts collected by the Federal Writer's Project.

Burn This The Next Stage, 1620 Gough; 359-0880. \$15. Opens Fri/13, 8pm. Runs Fri-Sun, 8pm. Through Aug 12. Bare Bones Theatre presents this play by Lanford Wilson about relationships and love.

Deep Cut Thick House, 1695 18th St; (510) 986-9194. \$18 (previews \$10, opening night \$35). Previews Thurs/12-Fri/13, 8pm. Opens Sat/14, 8pm. Runs Thurs-Sun, 8pm. Through July 29. Hal Gelb directs this play by Karim Alrawi explores the subject of female circumcision.

Girl Meets Girl Theatre Rhinoceros, 2926 16th St; 861-5079. \$20-25. Opens Wed/11, 8pm. Runs Wed-Sat, 8pm; Sun, 7pm. Through Aug 5. This comedy by Maddy Alexander and Sally Stover explores how a woman's lesbian relationship affects her circle of friends.

Lonely Planet Exit Theater, 156 Eddy; 673-3847. \$12-18. Preview Thurs/12, 8pm. Opens Fri/13, 8pm. Runs Fri-Sat, Mon/23, and July 30, 8pm. Through Aug 4. See 8 Days a Week, page 54.

Tongues and Savage/Love Studio Z, 38 Mason; 722-4807. \$10. Opens Sun/15, 7pm. Runs Sun, 7pm. Through July 29. Subdermal Theater presents their rendition of Sam Shepard's *Tongues* and Joseph Chaikin's *Savage/Love*.

Bay Area

Comedy of Errors John Hinkel Park, Southampton and Arlington, Berk. Free. Sat/14-Sun/15, 1pm. Mosswood Park, 3612 Webster, Oakl. Free. Sat/21-22, 1pm. (415) 567-1758 or www.womanswill.org for more info.

Through Aug 19. Woman's Will presents park performances of Shakespeare's comedy. **The Great Sebastians** Live Oak Theatre, 1301 Shattuck, Berk; (510) 528-5620. \$10. Opens Fri/13, 8pm. Runs Fri-Sat and Aug 9, 8pm. Through Aug 11. Actors Ensemble of Berkeley performs this comedy about a communist general who falls for a mind-reading stage act.

Orphans Speakeasy Theatre, 2016 Seventh, Berk; (510) 326-8493. \$15. Previews Thurs/12, 8pm. Opens Fri/13, 8pm. Runs Fri-Sat, 8pm (no show Fri/20); Sun, 7pm. Through Aug 5. Lyle Kessler's play follows the lives of two orphaned brothers whose world changes when they meet a mysterious stranger.

Romeo and Juliet Calle del Mar, Highway 1, Sausalito; (415) 868-1115. \$10-20. Opens Sat/14, 7pm. Runs Fri-Sat, 7pm; Sun, 6pm. Through Aug 26. Shakespeare at Stin-

son sets Shakespeare's classic in a jazz-filled urban neighborhood during the 1940s.

Ongoing

American Booty, Four Friends, and Woody Allen's Titanic Shelton Theatre, 533 Sutter; 221-5841. \$12-15. Thurs/12-Sat/14, 8pm. The Schinger Theatre Company presents three original plays directed by Greg Zinger. **Betty Rules: A Guy from Atlantic Wants to Sign Us!** Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. \$8-30. Wed-Sat, 8:30pm; Sun, 2:30pm. Through July 29. See "Hello, Betty," page 44.

Betty's Summer Vacation Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25. Thurs/12-Sat/14, 8pm. In this comedy by Christopher Durang, a woman named Betty unknowingly rents a vacation house with a group of dangerous outcasts.

The Cat and the Fiddle Eureka Theatre, 215 Jackson; 255-8207. \$19-25. Thurs-Fri, 8pm; Sat, 6pm; Sun, 2pm. Through Sun/22. 42nd Street Moon presents this Jerome Kern and Otto Harbach musical love story about classical composer Victor Florescu and jazz composer Shirley Sheridan.

Cloud 9 New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed/11-Sat/14, 8pm; Sun/15, 2pm. Caryl Churchill's satire is set in 1880s British Africa, and explores the connection between colonial oppression and sexual oppression.

Dirty Blonde Theatre on the Square, 450 Post; 433-9500. \$30-50. Tues-Thurs, 8pm; Fri/13-Sat/14, 8:30pm (also Sat, 3pm); Sun/15, 3 and 7pm. On its surface Claudia Shear's New York hit is about obsession: the drive of icon Mae West to become and remain a star and the enduring impact her "tough girl" persona has on two lonely contemporary fans. It's the latter thread that transforms *Dirty Blonde* from a potentially pedestrian biography of West into an original and often piquant theatrical animal. Jo (Shear) and Charlie (Tom Riis Farrell) meet at West's graveside, and their stuttering but burgeoning romance is deftly intercut with bits of West's career. Shear is astonishingly doubling as West, and she's matched every step of the way by Farrell and Bob Stillman. Director James Lapine mines the truth and humor in every moment with understated grace and provides one of the most elegant and stunning stagings I've seen in years. Shear's script has its clunky moments, but it radiates energy, heart, and some incandescent one-liners that are a match for West's own classic quips. (Rosenstein)

Don't Make Me Look Too Psychotic Bannam Place Theater, 50A Bannam; 986-4607. Thurs-Sat, 8pm, \$15-18. Open-ended. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

A Few Gay Men Venue 9, 252 Ninth St; (866) 468-3399. \$15-20. Thurs-Sat, 8pm; Sun, 7pm. Through July 29. Ronnie Larsen directs his documentary-style play based on interviews with gay men about their personal lives.

Forever Plaid New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Fri-Sat, 8pm; Sun, 2pm. Extended through Sun/22. New Conservatory Theatre Center presents this musical about a group of singers who are brought back from the dead to sing at the concert they never had a chance to perform.

The Home Project Jon Sims Center for the Performing Arts, 1519 Mission; 430-2161, ext 2150. \$10-20. Sat-Sun, 8pm. Through July 29. This "documentary performance," features monologues and a video depicting local residents explaining what the concept of home means to them.

Island Heat Phoenix II Theatre, 653 Geary; (510) 433-9909. \$12-20. Thurs/12-Sat/14, 8pm. Mae Ziglin Meidav's latest play, set on a remote Caribbean island, follows the lives

of a rich neocolonialist couple whose relationship is riddled by extramarital affairs. **Late Night Catechism** Union Square Playhouse, 340 Mason; 877-FUNNY-NUN. \$39. Thurs-Sat, 8pm (also Sat, 5pm); Sun, 3pm. Open ended. Maripat Donovan stars as a nun teaching an adult catechism class.

Momma's Boyz: One Man's Journey to Move Out of His Mother's House Il Teatro 450, 449 Powell; 433-1172. \$15. Fri-Sat, 8pm; Sun, 7:30pm. Through Sun/22. The Meehan Brothers present this story of three brothers, one of whom struggles to leave the family nest.

The Most Fabulous Story Ever Told New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed/11-Sat/14, 8pm (also Sat/14, 2pm); Sun/15, 2pm. Paul Rudnick's lightweight but very funny play tackles the good book with a mix of wildly irreverent humor and a bit of serious soul-searching.

The first act, in which über-gay couple Adam and Steve hook up with uber-lesbian couple Jane and Mabel and go skipping through the Old Testament, is a lot of campy silliness. It's when Rudnick leaves the Thornton Wilder-meets-C.B. DeMille shtick behind and moves his couples on to contemporary Manhattan that he finds his groove and his heart. The second act focuses on a mad Christmas party marked by both the miracle of birth and the specter of death. The dialogue gets ever funnier as it acquires more heft, as genuine questions of belief spring out of the most painful and ridiculous human realities. George Maguire does a bang-up job directing at an effervescent but sensitive clip, and the first-rate cast turn in some hilarious turns. Rudnick's answers to the big questions may not exactly be revelations, but the comic apocalypse he provides is radiant in its humanity and playfulness. (Rosenstein)

Rent Orpheum Theatre, 1192 Market; 512-7770. \$35-67.50. Wed/11-Sat/14, 8pm (also

theater, dance, spoken word, comedy & performance

stage
calendar

Sat/14, 2pm); Sun/15, 2 and 7pm. The popular musical returns to San Francisco under the direction of Michael Greif.

Texts for Nothing Geary Theater, 450 Geary; 749-2228. \$15-61. Wed/11-Sat/14, 8pm (also Wed/11, Sat/14, 2pm); Sun/15, 2pm. One of Samuel Beckett's most neglected prose pieces, this cycle of 13 short texts has only lately come to be recognized as a crucial component of his work. Linking four of the texts in their entirety, director and solo performer Bill Irwin creates a magical theatrical poem that distills the essence of a master. Irwin comes sliding down Douglas Stein's brilliant, towering set (equal parts mountain, bog, and theater) on the seat of his pants and for the next 70 minutes struggles with whether to climb or sink, live or die — frequently managing to do both in the same moment. While Irwin originally appeared in Joseph Chaikin's 1992 staging of *Texts*, his own take is more focused and congruent, content to revel in the mass of contradictions inherent in a single human being. The universal comic tramp Irwin embodies is not just an archetype of all of Beckett's clowns but also of Irwin's own tragicomic identities over the years, a sublime incarnation of human dignity and absurdity from cradle to grave. (Rosenstein)

logue has some thudding ultraliterary moments, but at its best it casts a spell in which the characters' anguish becomes a palpable tug of dread. Mader works hard but is a bit brittle as Maxine, and Doyle is distressingly flat as the supposedly grief-stricken Dessa. Only the splendid Patricia Silver nails her turn as Maxine's grandmother, the play's hard but compassionate center. Despite a fully airborne production, this uneven play bravely charts the course of total loss. (Rosenstein)

The Vagina Monologues Alcazar Theatre, 650 Geary; 433-9500. \$30-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm. Through July 29. Eve Ensler's play continues its San Francisco run; through Sun/15, the cast includes Diane Amos, Michelle Clunie and Barbara Rush. July 17-29, Diane Amos, Jill Eikenberry, and JoBeth Williams take the stage.

Bay Area

Iphigenia in Aulis John Hinkel Park, Southampton and Arlington, Berk; (510) 655-0813. Free. Sat-Sun, 5pm (also Aug 12, 7am). Through Aug 12. The Shotgun Players tackle Euripides' play, a prolonged debate on parental and national

Continued on page 86

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Theater

From page 85

responsibility, religious and political expediency, and what a June bride should wear to her sacri-

fice. Opening at the oh-so-Grecian amphitheater of Berkeley's John Hinkel Park, this summer touring production features director Patrick Dooley's deft cut-and-paste text of various gracious translations. Mary Eaton Fairfield is her usual exceptional self as both Menelaus and

Clytemnestra, and with Jeff Flam, who doubles as Agamemnon and Achilles, she constitutes the spine of this production, moving from masked stylization to unmasked poetic naturalism with ease. The judiciously used mask convention, like Andrea Weber's geometric choral choreography and the Greek-inflected live music of the trio Goatsong, is a cunning adaptation of tradition, yet the production overall has a curiously reverential feel. Like Shotgun's last venture into Greek territory, *The Bacchae*, the whole enterprise feels bright, energetic, well thought out—but a little too careful and just a little dull. (Rosenstein)

► **The Laramie Project** Berkeley Repertory Roda Theatre, 2015 Addison; (510) 647-2949. \$10-\$1. Thurs/12-Sat/14, 8pm; Sun/15, 2 and 7pm. See www.berkeleyrep.org for complete schedule. Extended through Sun/22. Writer-director Moisés Kaufman and his company, New York's Tectonic Theatre Project, explore the circumstances behind the 1998 murder of Matthew Shepard. The script, interweaving verbatim extracts from hundreds of interviews with Laramie residents conducted by the company, is a harrowing and deeply moving piece of documentary theater. Kaufman and company have crafted the material with such unhandled skill that you feel a deeply complex tale is being given its due. And yet this splendid company is made up of theater artists who interrogate content and form to craft not only a taut narrative but a world: a mix of Brecht and Thornton Wilder, a place where Magritte meets wheat. For all of its painful details and palpable sense of dread, the piece boasts a healthy amount of sharply observed humor and an honest sense of hope. *Laramie* simultaneously is compassionate and lets no one off the hook, forcing us to ask if the face we like to show the world is truly who we are. (Rosenstein)

A Life in the Theatre Berkeley City Club, 2513 Durant, Berk; (510) 843-4822. \$30. Wed/11-Sat/14, 8pm; Sun/15, 2 and 7pm. David Mamet's comic elegy to the theater makes a fitting farewell as the Aurora Theatre Company's last show at the Berkeley City Club. Aside from a few hiccups on opening night, director Nancy Carlin fluidly stages the quick-change progression of on- and offstage scenes. But there isn't much "there" there in this early script of Mamet's besides some deliciously pedantic dialogue and an obvious love for the theater's rituals and bitter-sweet consolations. Warren Keith, as fading older actor Robert, and Michael Shipley, as younger actor John, are both well cast, but neither they nor Carlin find the chemistry or depth that could carry the play beyond a conventional youth-supplanting-age story. The pastiche scenes from John and Robert's "repertory" wind up becoming the high points of the evening, making the play an enjoyable inside joke rather than a reverberant metaphor. (Rosenstein)

The Merry Wives of Windsor Lakeside Park, Duck Pond Meadows, Perkins and Grand, Oak; (415) 865-4434, ext 5000. Free. Fri/13-Sat/14, 7pm; Sun/15, 4pm. "Free Shakespeare in the Park" returns for its 10th year, with Ken Ruta starring in this rendition of the Bard's comedy. **Romeo and Juliet** La Val's Subterranean Theater, 1834 Euclid, Berk; (510) 234-6046. \$8-10. Thurs/12-Sat/14, 8pm. In Subterranean Shakespeare's rendition, the Bard's love story is set in the 1930s just before Hitler's rise to power. **S.F. Mime Troupe's 1600 Transylvania Avenue** This week: Cedar Rose Park, 1300 Rose, Berk; Free. (415) 285-1717. Sat/14-Sun/15, 2pm. For complete schedule go to www.sfmnt.org. Through Sept 3. See "Hello, Betty," page 44.

The Skin of Our Teeth Bruno Memorial Amphitheater, Gateway exit, Hwy 24, Orinda; (510) 548-9666. \$22-41. Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 4pm. Through July 29. The California Shakespeare Festival presents this Thornton Wilder comedy.

dance

Liminal cell space, 2050 Bryant; 648-7562. Thurs, 8pm. \$10-15. Maya Culberston and the Liminal Muses show off their stuff in this performance featuring contemporary dance, electronica, and extravagant costumes.

Summer Dance Festival 2001 The Marsh, 1062 Valencia; 920-9181. Thurs-Sun, 8pm. \$12. Through July 28. The second of four programs in the Dancers' Group's festival will feature Cassie Terman, Emily Fox, Jenny Schaffer, Owen Walker, Mary Lois Hare, Linda Carr, and Shinichi Koga.

Summerfest/Dance 2001 Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687.

Wed, 6pm; Fri-Sat, 8pm; Sun, 2pm. Through Sun/22. \$15-200. See 8 Days a Week, page 54. **The Woman Who Fell from the Sky** Noh Stage, 2840 Mariposa; 621-7978. Mon-Tues, 8pm. \$10-15. See 8 Days a Week, page 54. **Yaelisa and Caminos Flamencos** ODC Theater, 3153 17th St; 863-9834. Sun, 7pm. \$10-14. The flamenco group performs with guest singer Jesus Montoya.

Bay Area

Motivty Open Arts Circle, 530 E. Eighth St, Oak; (510) 482-4729. Fri-Sat, 8pm; Sun, 7pm. \$13-15. Motivty presents a multimedia dance performance, *Black and White and Red All Over*. **Nomad Dance Company** Marin Center Showcase Theater, Avenue of the Flags, San Rafael; (415) 472-3500. Sat, 8pm; Sun, 7pm. \$15. Nomad Dance Company's sixth annual summer performance, *Ever After* features choreography by Michael Parra and performances by Karen Attix and Tim Clifford.

performance

'The Invisible Princess' Potrero Hill Middle School Theater, 655 De Haro; 551-7990. Thurs, 1:30pm; Fri, 3 and 6pm. Free. San Francisco Arts Education Project's ARTSummer program presents this musical based on Faith Ringgold's book about slavery in the American south.

'Kurt Vonnegut in America' Plush Room, York Hotel, 940 Sutter; 885-2800. Tues-Thurs, 8pm; Fri-Sat, 10:30pm. \$35. Andrea Marcovicci performs in this solo cabaret.

'One Man and Many Women' Gershwin Theater, 2350 Turk; 563-6649. Sat, 6pm. \$25-30. Casa Romana presents a performance of Leonid Zorin's play about a man who mistakenly goes through a psychiatric ordeal before he can enroll in driving school.

'The Queen's Rain' Jon Sims Center for the Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10. The Jon Sims Center for the Performing Arts presents a multimedia slapstick by Ghost Town.

'Spirit in Soundspace: Meditative Overtone Chanting and Movement' California Institute of Integral Studies, 1453 Mission; 575-6175. Fri, 7:30pm. \$15. Christian Bollmann performs musical meditation.

'Trojans and Amazons' Palace of Fine Arts, 3301 Lyon; 863-4472. Sat, 8pm; Sun, 1 and 5pm. \$25-40. The Golden Gate Performing Arts and La Crema Winery present this performance by the San Francisco Gay Men's Chorus.

'What/Do' Venue 9, 252 Ninth St; 626-2169. Tues, 8pm. \$8-10. Opera Piccola and Footloose Dance Company present this one-act play that strives to bring attention to the breast cancer epidemic.

Bay Area

'The Hawaiian Sweethearts' Oakland Asian Cultural Center, 388 Ninth St, Oak; (415) 440-5545, www.asianamericantheater.org. Fri-Sat, 8pm.

\$12. The Asian American Theater Company presents this performance starring Charlie Chin and Cecily Chow.

'Reclaiming Tomorrow' La Peña Community Center, 3105 Shattuck, Berk; (510) 431-8485. Sun, 7:30pm. \$8. This performance by the Left Reverend Buckley Turnstiles, Sister Carrie Oakley, Brother Louis Cannon, Reverend Red, and Folk This! includes music, drama, and poetry.

'Tri-Section' 21 Grand, 21 Grand, Oak; (510) 444-7263. Fri, 8pm. \$5-10. This event will include experimental music by Oscopy, poetry readings by Lauren Gudath and Summi Kaipa, and a film by Kirthy Nash.

comedy

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm. Tony Sparks, free.

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm. All-Pro Comedy Showcase; \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Arj Barker, Ngao Bealum, and Laura House, \$10-15.

Ooble Play Bar 2401 16th St; 643-8118. Fri, 8:30pm. "Hyena Comedy Showcase," featuring 11 stand-up comedians, \$6.

The Marsh 1074 Valencia; 826-5750, ext 2. Fri, 9pm: Pre-show with Colin Maher, sketch comedy, \$7. Sat, 9pm: open mic, \$7. Sat, 10pm: comedy showcase, \$7.

One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Petteys, free.

Paradise Lounge 308 11th St; 422-0074. Wed, 8pm: "SF Comedy Competition," \$6. **Rasselas** 1534 Fillmore; 921-2051. Sat, 7pm: San Francisco "Comedy Beat," with comedy, improv, and music, \$7. **Sea Biscuit** 3815 Noriega; 661-3784. Wed, 8pm: open mic comedy with hosts Tony Sparks and Tom Smith, free. **Theatre Rhinoceros** 2926 16th St; 541-5610. Mon, 8pm: gay comedy showcase, \$10.

spoken word

Open mics take place almost every night in cafes throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Café Poetry," hosted by Kira Allen, 7:30pm, \$2. Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Spoken word performance by Alix Olson, 8:30pm, \$5.

Thursday: Black Dot Cafe 2330 International, Oak; (510) 533-6629. "The Word," spoken word and live music, 9:30pm, \$3. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Spoken word performance by Alix Olson, 7:30pm, \$6-8. Dalva 3121 16th St; (925) 216-3592. "Poetry Mission" with q.r. hand jv and open mic hosted by Harvey, 7-9pm, free. Café 1428 1428 Alice, Oak; (510) 239-2239, ext. 2899. "Poet Skool! The AfroNeoPolyTan Poetry Series," with host Paradise Freejahlove, 7-10pm, free.

Friday: La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "word Descarga," featuring devorah major and musicians Babatunde Lea, Kash Killian, Richard Howell, and Elmaz Abinader, 8pm, \$10. Yakety Yak 679 Sutter; 351-2090. "Friday Night Poetry at the Yak," featuring Mishell Erickson, followed by open reading, 7pm, free.

Saturday: Berkeley Art Center 1275 Walnut, Berk; (510) 527-9753. "Rhythm and Muse," featuring Adelle and Jack Foley, 7pm, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "word Descarga," featuring poets Seeking and Melissa Lozano, spoken word artist Grito Serpentino, and music by Mingus Amungus, 8:30pm, \$12.

Sunday: Paradise Lounge 1501 Folsom; 621-1911. "Poetry above Paradise," with a featured reader and followed by open mic, 8pm, free. **Monday:** Café de la Paz 1600 Shattuck, Berk; (510) 843-0662. "Poetry Nitro," with host Mark States and featuring the Silicon Valley Slam Team, 7pm, free. Notes from Underground 2399 Van Ness; 775-7638. "Celebration of the Word," featuring Max Schwartz, 7:30pm, free. Rasselas 1534 Fillmore; 346-8696. Open mic, 8pm, free.

Tuesday: Rockin' Java 1821 Haight; 831-8842. "Open Mind Open Mic," with host Carvell, 8pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Sabrina Crawford, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Patrick Macias, Anthoni Patel, and Chuck Stephens. Film intern is Alec Nevala-Lee. See Rep Clock, page 94, and Movie Clock, page 95, for theater information.

Opening

► **Bully** See "Sales Clark" page 42. (1:56) Lumiere, Shattuck.

► **Everybody's Famous!** Doting father Jean (Josse De Pauw) is a factory worker who thinks the world of his only child, 17-year-old amateur singer Marva (Eva Van Der Gucht). Despite Marva's abysmal lack of success at a seemingly endless string of local talent competitions and lowbrow karaoke nights, Jean's love for Marva and his own not-so-secret musical aspirations blind him into foolishly believing himself to be an undiscovered songwriting genius, and his daughter to be the oughta-be next big thing. Desperately, Jean concocts a hair-brained kidnapping scheme designed to

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NEW YORK DAILY NEWS
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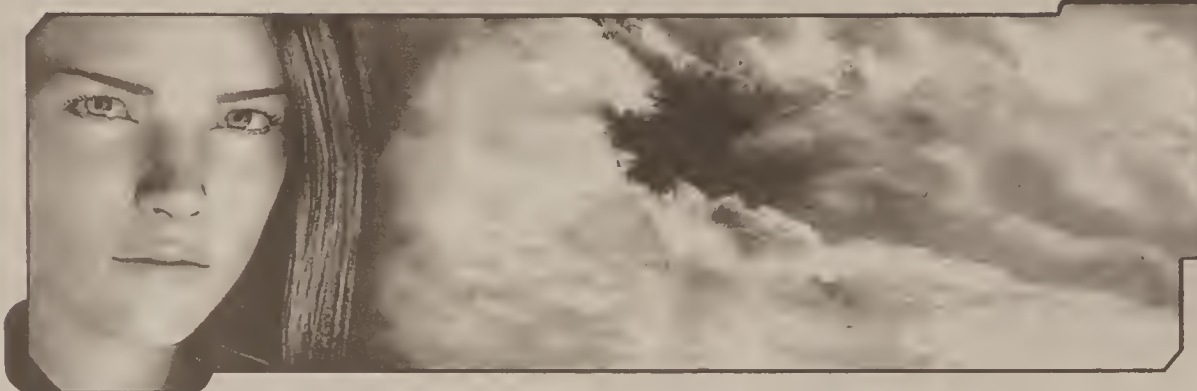
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Opening

From page 86
his daughter (and himself by association)
straight into the public eye. Flemish director

Dominique Derudder creates outrageous
comedy in this story about a father's devotion
(and unfulfilled dreams), a daughter's
mediocre talent, and the tireless quest for
fame. (1:40) *Embarcadero*. (Crawford)

Final Fantasy: The Spirits Within Action trans-
pires when humans face off with nature in
this futuristic, computer-animated adventure.
(1:41) *Alexandria*, *Century Plaza*, *Emery Bay*,
Piedmont, *UA Berkeley*.

Gabriela Drama transpires when love invades
a mental-health clinic. (1:34) *Four Star*.
Keep Up Your Right If Jean-Luc Godard decid-
ed to remake a Jerry Lewis movie by way of
Malraux and Dostoyevsky's *The Idiot*, the re-
sult would resemble ... well, nothing in partic-
ular, perhaps, although *Keep Up Your Right*
suggests one possible outcome. A meek,
whimsical director (Godard himself) lugs an
armful of film cans from point A to point B,
his journey intercut with rehearsal footage of
an '80s pop band and a host of other images
— some erotic, some absurd, most inexplica-
ble. There's a great deal of rather laborious
slapstick, a charming gag about Wimbledon,
and a wistful version of the fable of the
grasshopper and the ant. Like much of Godard's
recent work, this 1987 release, long stranded in
mid-Atlantic limbo, alternates between
stretches of arid boredom and flashes of wit
and brilliance. (1:22) *Roxie*. (Nevala-Lee)
Legally Blonde Wackiness transpires when not-
so-dumb blonde Reese Witherspoon (*Election*)

Continued on page 90

Tons o' fun

By Patrick Macias

Recently occupying the num-
ber-one box-office slot in
Hong Kong, *Love on a Diet* is
currently the freakiest movie tick-
et in town. Two of H.K.'s most
beloved beanpole stars, Sammi
Cheng and Andy Lau, are
strapped into fat suits and
adorned with rubbery prosthetic limbs
to play a pair of swollen love-struck
blimps. Ripping into snack food
packages dressed like oversize tod-
dlers, the twosome form the soft and
gooey center one of the most strange-
ly watchable romantic comedies in re-
cent memory. Mini (Cheng) is an
obese Hong Kong expatriate living in
Japan. Formerly a slight little thing,
she's taken to habitually chowing
down after being dumped by her
handsome pianist boyfriend. Now sui-
cidal, and outrageously overweight to
boot, Mini leads a sheltered, miserable
life until she meets Fatso (Lau), another
300-pound H.K. heifer living in
Tokyo. "Will they or won't they" sparks
fly as potato-chip crumbs are ex-
changed and Mini tries to eat Fatso's
car keys in her sleep. Eventually, she
remembers her promise to reunite
with her long-lost ex at Tokyo Tower in
a mere 45 days. Hoping to win him
back, she begins Operation Weight
Loss with Fatso acting as coach (he
throws powdered donuts at her ass
while bellowing, "We want to be popu-
lar!"). Eventually, a trip to an expensive
weight-loss clinic is needed. So while
Mini gets liposuction, the still-fat Fatso
rents himself out as a human punch-
ing bag in Shinjuku to pay the bills. Will
true love work things out before Fatso
looses all his teeth? Writers-directors
Johnnie To and Wai Ka-Fai were
known for crime flicks like *Too Many
Ways to Be Number One* and *The Mis-
sion* before they went all romantic with
last year's *Needing You*. Happily, they
are doing the mushy stuff with as
much subversive humor as they did
gangland shoot-outs. If you can stom-
ach the film's lengthy stretches of cru-
elty to corpulent people, you might
even find yourself agreeing: in the
right hands, and with the right actors,
some things go better with fat.

tiger on beat

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ROGER EBERT, CHICAGO SUN-TIMES

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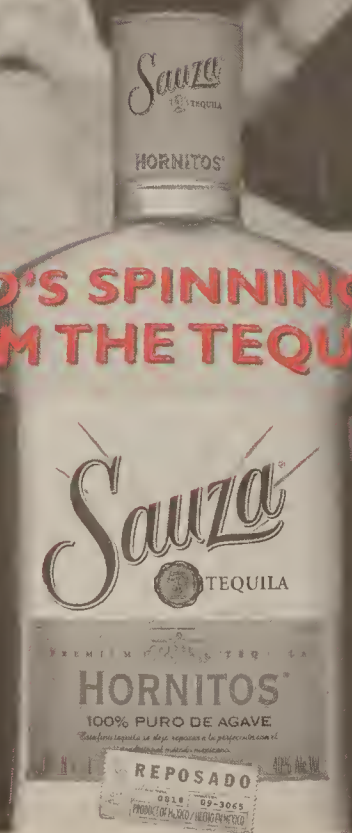
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film calendar

Opening

From page 88

enrolls in Harvard Law School. (1:36) Colma, Emery Bay, Jack London, UA Berkeley.
The Score Scheming transpires when thieves (Robert DeNiro, Edward Norton, Marlon Brando) team up on a risky heist. (2:03) Century Plaza, Emery Bay, Empire, Galaxy, Jack London, Metro, Shattuck.
Vertical Ray of the Sun See "Greenhouse Effects," page 42. (1:52) Lumiere.

Ongoing

A.I. Billed as a postmortem duet between Stanley Kubrick and Steven Spielberg, *A.I.* makes for maddening and challenging viewing in the worst ways possible. There's nothing inherently wrong with the premise: a mechanical boy (Haley Joel Osment) searches for flesh and blood affirmation in a brave-new dystopian future. The problem is that Spielberg refuses to let the organic-mechanical tropes work in ways that stimulate the imagination. Instead every concept and situation is agonizingly overexplained and walled up in brick-thick Pinocchio parallels. In the end *A.I.* is less concerned about the eternal sci-fi riddle "what is human" than about the question "what's it like when your sense of wonder is bludgeoned out of you?" (2:26) Alexandria, California, Cinema 21, Colma, Emery Bay, Grand Lake, Jack London, Metreon, 1000 Van Ness, Orinda, Stonestown. (Macias)

➤ **The Anniversary Party** (1:55) Albany, Embarcadero, Piedmont.

➤ **Atlantis: The Lost Empire** (1:28) Colma, Metreon, 1000 Van Ness, Shattuck.

➤ **Baby Boy** Director John Singleton hopes to exchange an all-too-familiar tale — the title character's painful maturation from clothes-boasting mama's boy to responsible parent and boyfriend — for his audience's understanding of the everyday struggles young African Americans in South Central Los Angeles must face. A "companion piece" to *Boyz n the Hood*, *Baby Boy* is reality filtered through sensationalism. The film seems comfortable playing with disturbing cinematic stereotypes while quietly debunking them through characterization and strong performances. (1:37) Colma, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley. (Mosi Reeves)

➤ **Big Eden** (1:57) Opera Plaza.

➤ **Bridget Jones's Diary** (1:35) Oaks, Vogue.

➤ **Cats and Dogs** (1:23) Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, Oaks, 1000 Van Ness.

➤ **Cirque du Soleil: Journey of Man** (:38) Metreon Imax.

➤ **The Closet** (1:25) Albany, Clay.

➤ **crazy/beautiful** (1:35) Century Plaza, Metreon, 1000 Van Ness, Shattuck.

➤ **The Dish** (1:41) Rafael.

➤ **Dolphins** (:40) Metreon Imax.

➤ **Dr. Dolittle 2** (1:28) Century Plaza, Emery Bay, Jack London, Kabuki, Metreon.

➤ **Extreme** (0:44) Metreon Imax.

➤ **The Fast and the Furious** (1:47) Colma, Emery Bay, Grand Lake, Kabuki, Metreon, 1000 Van Ness, UA Berkeley.

➤ **Himalaya** (1:44) Four Star, Rafael.

➤ **Jump Tomorrow** A few days before his arranged marriage, a repressed Nigerian named George (Tunde Adebimpe) embarks on a road trip to Niagara Falls, the dual capital of love and suicide. George ends up riding with a heartbroken Frenchman, Gerard (Hippolyte Girardot), en route to the altar. But what's really pulling George toward Niagara is Alicia (Natalia Verbeke), a funky Spanish girl he has instantly fallen in love with. Director Joel Hopkins manages to rejuvenate even the most stereotypical romantic-comedy moments and predictable plot twists by using retro-futuristic art direction, shots that are innovative without the self-conscious "coolness" that affects lesser filmmakers, and a soundtrack with everything from rumba beats to techno to John Lennon. (1:35) Opera Plaza, Shattuck. (Gachman)

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Ongoing

From page 90

Kiss of the Dragon Jet Li, always a bunch of fun in the *Once upon a Time in China* films, plays a charming killing machine sent to Paris, where he's promptly framed for murder by evil, shouty, corrupt cop Tcheky Karyo and his Eurotrash infantry of pumped-up Depeche Mode look-alikes. A pathetic Bridget Fonda does "hooker with a heart of gold" in a sad attempt to add human interest. But it's all about the fight scenes: choreographed by Corey Yuen, the plentiful beat-downs lack Hong Kong grace but have the thrust and humor of a vintage Popeye cartoon. (1:38) *Alexandria, Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, Presidio, Stonestown, UA Berkeley, (Macias)*

► **Lost and Delirious** Léa Pool's first English-language film transcends its tired boarding school location with the kind of incredible teen

acting (led by Piper Perabo, uh: *Coyote Ugly!*) that makes any kind of virgin suicide look like a pale gesture, indeed. Pool (*Set Me Free*) has a delicate touch with the coming-of-age genre, and this girls-loving-girls film also reaches beyond a generation of teen sex clichés set in motion by the incredibly platitudinous adventure of two girls in love. Ooo-ooooh, love hurts. (1:40) *Embarcadero, Shattuck, (Gerhard)*

► **Love On A Diet** See Tiger on Beat. (1:35) *Four Star, Memento* (1:56) *Embarcadero, Rafael, Shattuck, Moulin Rouge* (2:06) *Metreon, 1000 Van Ness, Orinda, UA Berkeley, Pearl Harbor* (3:03) *California, Century Plaza, Jack London, 1000 Van Ness, Pootie Tang* (1:12) *Kabuki, Metreon, 1000 Van Ness, The Princess and the Warrior* *Rin Lola Run* wasn't actually director Tom Tykwer's (or star Franka Potente's) first feature, but it sure

wanted you to think it was its own universe making/shattering *Big Bang*. *The Princess and the Warrior* is a sophomore slam-skunk, a monumentally somber, muddled, and pretentious statement that ends up saying precisely nothing. Sissi (Potente) is a psychiatric nurse whose everyday fumbling through life is interrupted one afternoon by a very large truck. She nearly dies, but an emergency soda-straw tracheotomy is performed by Bodo (Benno Fürmann), who happens to be passing by in criminal flight. Tracking Bodo down, she is taken aback by his sexy hostility. The angry young fuckup resists this angel of healing love until she just, ah, happens to be in the bank when he and his associates are amid armed-robbery-gone-awry. Tykwer has penned the kind of quasi fable that requires fevered suspension of disbelief, but *The Princess and the Warrior* is thinky when it should just swoon. (1:54) *Act I and II, Embarcadero, (Harvey)*

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-BERT & ROOPER AND THE MOVIES

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-Andrew Johnson, US WEEKLY

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-Jesse Glick, TIME MAGAZINE

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"TWICE AS GOOD AS THE FIRST ONE!"

Gil Robinson, Robinson Report

"It's inspired by 'The Exorcist,' 'American Pie,' 'Raging Bull,' 'Hannibal,' 'Charlie's Angels,' 'Mission: Impossible,' 'What Lies Beneath,' 'House on Haunted Hill,' CBS' 'Survivor,' NBC's 'The Weakest Link' and Firestone's collapsible tires."

Jack Mathews, Daily News

"IT'S EVEN RAUNCHIER, RUDER AND FUNNIER THAN THE FIRST ONE!"
-Journal Canons, Cleveland Plain Dealer

"A COMEDIC HOME RUN! PURE FUN!"
-Ken Taylor, TV Guide Channel

"IF YOU LIKED 'SCARY MOVIE,' CHANCES ARE YOU'LL LIKE 'SCARY MOVIE 2'!"
-Loren King, Boston Globe

"THIS FILM MAY BE AS FUNNY AS 'SCARY MOVIE,' PERHAPS FUNNIER!"
-Eric Harrison, Houston Chronicle

"THE PERFECT CAST AT THEIR COMEDIC BEST!"
-Mark S. Allen, UPN TV

SCARY MOVIE 2

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calendar

The Road Home (1:29) *Four Star*.
Scary Movie 2 While the megahit original took on *Scream* and other teen slasher pics, the follow-up from the House of Wayans aims at a broader target, bouncing jokes off haunted house movies (most obviously the 1999 remake of *The Haunting*), horror classics (*The Exorcist*, *Poltergeist*), and recent hits (*Save the Last Dance*, *What Lies Beneath*) — with mixed results. Some inspired casting (supporting players include Chris Elliott, *Mr. Show*'s David Cross, James Woods, and ... *Tori Spelling*) and up-to-the-millisecond humor (a parrot crows, "You are the weakest link!") keep things moving, but overall this sequel is never as funny (or, more importantly, as repulsive) as its predecessor. (1:35) *Century Plaza, Coronet, Emery Bay, Empire, Grand Lake, Jack London, Metreon, 1000 Van Ness, UA Berkeley*. (Eddy)
Sexy Beast Jonathan Glazer's *Sexy Beast* takes a psychologically stunning look at early retirement after a life of crime, when the money's thick, the jewels are shining in the safe, and the lifestyle's clean. Gary "Gal" Dove (Ray Winstone) has left dreary old England to soak in the beauty and solace of Spain with his wife and friends. Gal seems to like the rays of the Costa del Sol a little too much, as he's burnt to a crisp and he's taken to placing an ice-cold cloth on his crotch mid-tan. That's OK, though: Gal's earned it, and he's settled into a simpler life ... until Malky (Ben Kingsley), a manipulative presence from his gangster days, returns, mentally torturing him into pulling off one last heist. Glazer imbues this nimbly acted character study with eerie, surrealist images that infuse film noir with some blazing light. (1:31) *Act 1 and II, Bridge, Colma, Piedmont*. (Gachman)
Shrek (1:27) *Century Plaza, Grand Lake, Kabuki, Metreon, 1000 Van Ness, Orinda, UA Berkeley*.
Songcatcher (1:45) *Opera Plaza, Shattuck*.
Startup.com (1:43) *Opera Plaza*.
Swordfish (1:37) *Century Plaza, Galaxy, Kabuki, Metreon*.
Tomb Raider (1:43) *Century Plaza, Jack London, Kabuki, Metreon, 1000 Van Ness*.
Under the Sand (1:35) *Four Star, Shattuck*.
With a Friend like Harry (1:57) *California, Opera Plaza*.

Rep picks

• **"Born to Be Bad: Trash Cinema from the '60s and '70s"** See "Good and 'Bad," page 43. *New PFA Theater*.
 • **"Jet Li Film Festival"** Seen *Kiss of the Dragon*? Hungry for more high-flying Jet Li action? In a sort of extension of the recent "Hidden Dragons" martial arts film series, the Four Star presents seven weeks of classics that showcase some of Li's finest performances. This week: Gigi Leung, Eric Tsang, and Simon Yam co-star with Li in 1998's *Hitman*; the Li-less co-feature, 1992's *Dead End of Besiegers*, stars Cynthia Khan and includes pirates, loudmouth Americans, masks, and plenty of Chinese and Japanese-style fighting. *Four Star*. (Eddy)
 • **Monty Python and the Holy Grail** (1:30) *Lumiere, Rafael, Shattuck*.
 • **Weekend** In a populist political sense, it could be argued that *Weekend* is Jean-Luc Godard's most potent film — the point at which his cinematic notoriety crested. Released a year before the pivotal Paris events of May, 1968, *Weekend* finds Godard on a journey through culture's ruins, stealing from himself as well as others. One of the film's first scenes, a perverse, mock-titillating sexual monologue by a bored bourgeois woman, manages to simultaneously parody Bataille's *Story of the Eye* and the opening of *Contempt* (with a bit of Bergman's *Persona* thrown in for good measure). An extended take cast in shadows, it's just one of many show-offy sequences: the most notorious consists of a series of tracking shots that detail an endless crash-addled traffic jam. *Weekend*'s lead couple don't have the character or charisma of Belmondo and Karina or Piccoli and Bardot, and they're not supposed to — their brattiness and lack of personality is in keeping with the director's vision, a vision of a consumerist world populated by spoiled brats that is rapidly becoming a chaotic trash heap. (1:43) *Roxie*. (Huston) ♦

"THUMBS UP, I LIKED THIS MOVIE! ...I WAS GRINNING ALL THE WAY THROUGH IT."
Roger Ebert, LIBERT & ROEPER AND THE MOVIES

"TOMB RAIDER IS WONDROUS! ANGELINA JOLIE MAKES A SPLENDID LARA CROFT...SHE LOOKS GREAT."
ROGER EBERT, CHICAGO SUN-TIMES

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 Ebert & Roeper, THE MOVIES

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 Peter Travers, ROLLING STONE

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 Lou Lumenick, NEW YORK POST

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 Scott Lyle Cohen, INTERVIEW

"Brilliant performances!"
 Elizabeth Eshen, ESQUIRE

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 Glenn Kenny, PREMIERE

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 John Anderson, NEWSWEEK

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 Owen Gleiberman, ENTERTAINMENT WEEKLY

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 Anthony Lane, THE NEW YORKER

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 Judd Bernard, NEW YORK DAILY NEWS

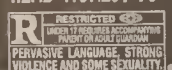
"Mesmerizing!"
 Mark Olsen, FILM COMMENT

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where noted. Double features are noted with a • Di-
rector and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. Le
Souper (Molinaro, 1992) Tues, 7 In French with
English subtitles.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-
3890. "Highlights from the 2000 Mix NYC Festival"
Thurs, 8 (\$7); Fri, 9:30 (\$7); Sat, 3 (\$5-7). See 8
Days a Week, page 54. Long Night's Journey into
Day (Hoffman and Reid, 2000) Fri, 7 (\$5-10).

ASIAN ART MUSEUM 75 Tea Garden, Golden Gate
Park; 863-3133. \$7. "Real to Real: Buddhism and
Film": The Burmese Harp (Ichikawa, 1956) Fri,
7:30. Introduced by Rina Sircar, Burma native
and cofounder of the Taungpulu Kaba-Aye
Monastery.

BRIDGE 3010 Geary; 751-3213. \$7. "Midnight
Mass": The Doll Squad (Mikels, 1973) Sat,

midnight. Special screening features a "drag
queen rollerderby."

CASTRO 429 Castro; 621-6120. \$4.50-7. Midnight
Mary (Wellman, 1933) Wed, 1, 5:25, 9:55. Ladies
They Talk About (Bretherton and Keighley, 1932)
Wed, 2:30, 7. Frisco Jenny (Wellman, 1933) Wed, 4,
8:30. Private Lives (Franklin, 1931) Thurs, 7:10. Af-
fairs of Cellini (La Cava, 1934) Thurs, 7:10. Baby
Face (Green, 1933) Fri, 6, 9-10. Red-Headed
Woman (Conway, 1932) Fri, 7:30. Design for Liv-
ing (Lubitsch, 1933) Sat, 1, 4:35, 8:10. Trouble in
Paradise (Lubitsch, 1932) Sat, 2:50, 6:25, 10:20.
Blond Venus (Von Sternberg, 1932) Sun, 1:45, 5:25,
9:30. Shanghai Express (Von Sternberg, 1932) Sun,
3:40, 7:20. She Done Him Wrong (Sherman, 1933)
Mon, 7:30. Torch Singer (Hall and Somnes, 1933)
Mon, 9. Virtue (Buzzell, 1932) Tues, 7:30. The Men
in Her Life (Beaudine, 1931) Tues, 9

'FILM NIGHT IN THE PARK' Albert Park, B St at Al-
bert Park Lane, San Rafael; (415) 453-4333. \$2-4.

American Graffiti (Lucas, 1973) Sat, 8:30 Outdoor
screening: bring a blanket or chair to sit on

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-
1143. \$5-8. Always for Pleasure (Blank, 1978)
Wed, 7:30 and One Hand Don't Clap (Dutta, 1991)
Wed, 9:10 (also Sun, 5:40).

MECHANICS' INSTITUTE 57 Post; 393-0100 (reserva-
tions required). \$5. "Round Midnight (Tavernier,
1986) Fri, 6:30.

MISSION CULTURAL CENTER 2868 Mission; 642-
8066. \$5. "International Working Class Film and
Video Festival": The Internationale (Miller) with
"McDonald's Conveyor Belt of Smiles" (Kor) and
"Song of the City" (Fasanella) Thurs, 7.

NEW PFA THEATER 2575 Bancroft, Berk; (510) 642-
1412. \$4.50-7. "Born to Be Bad": Maniac (Esper,
1934) Wed, 7:30; The Atomic Brain (Masceli,
1963) Wed, 9; "Amos Gitai: Diaspora Trilogy": Es-
ther (1986) Thurs, 7 (director in person); Berlin-
Jerusalem (1989) Thurs, 9:20; Bangkok Bahrain
(Gitai, 1984) Tues, 7:30. "Kon Ichikawa": An Actor's
Revenge (1963) Fri, 7; Conflagration (1958) Fri,
9:15. "Lang in the U.S.A.": You and Me (1938) Sat,
7; Man Hunt (1941) Sat, 8:50. "Family Classics":
Willy Wonka and the Chocolate Factory (Stuart,
1971) Sun, 3. The Hand Behind the Mouse: The
Ub Iwerks Story (Iwerks, 2000) Sun, 5:30. Director
in person.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael;
(415) 454-1222. \$5-8. Himalaya (Vall, 2001) call for
times. Memento (Nolan, 2000) call for times. Monty
Python and the Holy Grail (Gilliam and Jones,
1975) Wed-Thurs, call for times. The Dish (Sitch,

2000) Fri/13-Thurs/19, call for times. "International
Family Films": Katja's Adventures (Hesselholdt,
1999) Sat Sun, 2. The Hand Behind the Mouse:
The Ub Iwerks Story (Iwerks, 2000) Sat, 7. Director
in person. "Fantastika: Fantasy Films of Aleksandr
Ptushko": The Stone Flower (1946) Sun, 7

RED VIC 1727 Haight; 668-3994. \$3-6.50. Bridget
Jones's Diary (Maguire, 2000) Wed, 2, 7:15, 9:25.
Fear and Loathing in Las Vegas (Gilliam, 1998)
Thurs, 7:15, 9:45. Blow (Demme, 2001) Fri Sat, 7,
9:30 (also Sat, 2, 4:30). In the Mood for Love
(Wong, 2000) Sun-Mon, 7:15, 9:25 (also Sun, 2,
4:15). The Gleaners and I (Varda, 2000) Tues/17
Thurs/19, 7:15, 9:15 (also Wed/18, 2).

ROXIE 3117 16th St; 863-1087. \$3-7. Keep Up Your
Right (Godard, 1986) Wed-Thurs, 6, 8, 10 also
Wed, 2, 4. Weekend (Godard, 1967) Fri/13
Thurs/19, 7, 9:15 (also Sat Sun, Wed, 2, 4:30).

SAN FRANCISCO MAIN LIBRARY Koret Auditorium,
100 Larkin; 557-4277. Free. "Aliens, Spaceships,
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Day the Earth Stood Still (Wise, 1951) Thurs,
noon

YERBA BUENA CENTER FOR THE ARTS 701 Mission;
978-ARTS. \$3-6. "Goethe Institute Inter Nations
presents": The Blue Angel (Von Sternberg, 1930)
Wed, 8 (\$5-6). "Rare Films by John Cassavetes and
Abel Ferrara": Killing of a Chinese Bookie (Cas-
savetes, 1976) Fri Sat, 8; A Constant Forge
(Kiselyak, 1999) Sun, 1. "Hip-Hop Docs": different
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Show times run Wed/11–Tues/17 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. & Wheelchair accessible. ♣ Listening device. ♣ Free, reduced rate, or validated parking. See Rep Clock, page 94, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♣ P Geary/18th Ave. 752-5100. Call for times. A.I., Dr. Dolittle 2, Final Fantasy (starts Wed), Kiss of the Dragon.

BALBOA 38th Ave/Balboa. 221-8184. • Big Eden Wed-Thurs, 1:45, 5:45, 9:45; Fri-Tues, 2:55, 7 and Bridget Jones's Diary Wed-Thurs, noon, 4, 8; Fri-Tues, 1:05, 5:10, 9:10. • Amores Perros Wed-Thurs, 2:20, 7:05; Fri-Tues, 3:55, 8:50 and The Dish Wed-Thurs, 12:25, 5:10, 9:50; Fri-Tues, 1:50, 6:45.

BRIDGE Geary/Blake. 352-0810. The Doll Squad Sat, midnight. Sexy Beast 3, 5, 7:15, 9:35 (also Fri-Sun, 1; Tues, no 7:15 show).

CENTURY PLAZA ♣ P South San Francisco, Noor off El Camino. (650) 742-9200. Cats and Dogs 11:50, 1:50, 3:50, 5:55, 8:05, 10:05. Crazy/Beautiful noon, 2:20, 4:40, 7 (also Wed-Thurs, 9:25). Dr. Dolittle 2 11:30a, 1:45, 3:55, 6:15, 8:30, 10:35. Final Fantasy (starts Wed) 12:05, 2:35, 5, 7:25, 9:50. Kiss of the Dragon 12:10, 2:30, 5, 7 (Fri-Tues, 5:05 and 7:20 shows replaces 5 and 7 shows), 9:40. Lara Croft: Tomb Raider 11:55a, 2:15, 4:35, 7:05, 9:35. Pearl Harbor 12:15, 4:05, 8. Pootie Tang Wed-Thurs, 1:30, 3:30, 5:30, 7:30, 9:30. Scary Movie 2 11:35a, 1:35, 3:40, 5:45, 7:50, 10. The Score (starts Fri) 11:40a, 2:25, 5:10, 7:55, 10:30. Shrek 12:30, 2:40, 4:50, 7:10, 9:20. Swordfish Wed-Thurs, 12:20, 2:50, 5:20, 7:45, 10:15; Fri-Tues, 9:25.

CINEMA 21 ♣ Chestnut/Steiner. 921-6720. A.I. Wed-Thurs, 1, 4:10, 7:20, 10:30; Fri-Tues, 12:45, 3:50, 7, 10:05.

CLAY ♣ Fillmore/Clay. 352-0810. The Closet 2:40, 4:45, 7, 9:15 (also Fri-Sun, 12:30).

COLMA (METRO CENTER) ♣ P 280 Metro Center, Colma. (650) 994-2503. Call for times. A.I., Atlantis, Baby Boy, The Fast and the Furious, Legally Blonde (starts Fri), Sexy Beast.

CORDNET ♣ P Geary/Arguello. 752-4400. Call for times. Scary Movie 2.

EMBARCADERO CENTER CINEMA ♣ P 1 Embarcadero Center, Promenade level. 352-0810. The Anniversary Party Wed-Thurs, 12:10, 2:40, 5:10, 7:40, 10:15; Fri-Tues, 1:30, 4:30, 7:10, 9:40. Everybody's Famous! Fri-Tues, 12:10, 2:40, 5:10, 7:30, 9:50. Lost and Delirious Wed-Thurs, 12:15, 2:50, 5:15, 7:45, 10; Fri-Tues, noon, 2:30, 5, 7:40, 10. Memento Wed-Thurs, noon, 2:30, 5, 7:30, 10:10; Fri-Tues, 1, 4:20, 7:20, 10:10. The Princess and the Warrior 12:20, 3:15 (Fri-Tues, 3:10 show replaces 3:15 show), 6, 9. With a Friend like Harry Wed-Thurs, 1:10, 4:10, 7:15 (Fri-Tues, 7:20 show replaces 7:15 show), 9:50.

EMPIRE ♣ P West Portal/Vicente. 661-2539. Cats and Dogs Wed-Thurs, 11:15a, 1:30, 3:30, 5:30, 7:45, 9:45; Fri-Tues, 11:30a, 1:45, 4, 6, 8:15, 10:15. Scary Movie 2 Wed-Thurs, 11:30a, 1:45, 3:45, 6, 8, 10; Fri-Tues, 11:45a, 1:50, 3:50, 5:50, 8, 10. The Score (starts Fri) 11:15a, 2, 4:50, 7:45, 10:20. Shrek Wed-Thurs, 11:45a, 2, 4:30, 7, 9:30.

FOUR STAR Clement/23rd Ave. 666-3488. Cop on a Mission Wed, 2:10, 10:05. Gabriela Fri-Tues, 12:15, 4:05, 7:55. Gen X Cops Wed, noon, 4, 8. The Heroic Trio Thurs, noon, 3:55, 7:55. Himalaya Wed, 2:15, 6; Thurs, 2:30, 6:05; Fri-Tues, 12:30, 6:05. Love on a Diet Wed-Thurs, 9:45; Fri-Tues, 4:15, 9:45. The Road Home Wed-Thurs, 12:30, 4:10, 7:55; Fri-Tues, 2:30, 8:05. Shaolin and Tai Chi Thurs, 1:55, 5:55, 9:45. Under the Sand Fri-Tues, 2:10, 6, 9:40.

GALAXY ♣ Sutter/Van Ness. 474-8700. Call for times. Baby Boy, Dr. Dolittle 2, Kiss of the Dragon, The Score (starts Fri), Swordfish.

KABUKI 8 ♣ P Post/Fillmore. 931-9800. Call for times. Baby Boy, Cats and Dogs, Dr. Dolittle 2, The Fast and the Furious, Kiss of the Dragon, Lara Croft: Tomb Raider, Pootie Tang, Shrek, Swordfish.

LUMIERE ♣ P California/Polk. 352-0810. Bully Fri-Tues, 4:30, 7:10, 9:45 (also Fri-Sun, 1:45). Jump Tomorrow Wed-Thurs, 4:50, 7:10, 9:25. Monty Python and the Holy Grail 5:15, 7:35, 9:45 (also Fri-Sun, 12:40, 2:55). Signs and Wonders Wed-Thurs, 5, 7:30, 10. Vertical Ray of the Sun Fri-Tues, 4:45, 7:20, 9:40 (also Fri-Sun, noon, 2:20).

METREON ♣ Fourth St/Mission. 369-6200. Call for times. A.I., The Animal, Atlantis, Baby Boy, Cats and Dogs, Cirque de Soleil (Imax), Crazy/Beautiful, Dolphins (Imax), Dr. Dolittle 2, Extreme (Imax), The Fast and the Furious, Kiss of the Dragon, Lara Croft: Tomb Raider, Moulin Rouge, Pootie Tang, Scary Movie 2, Shrek, Swordfish.

METRO Union/Webster. 931-1685. Call for times. Moulin Rouge, The Score (starts Fri).

TODD VAN NESS ♣ P 1000 Van Ness. 931-9800. Call for times. A.I., Atlantis, Cats and Dogs, Crazy/Beautiful, The Fast and the Furious, Lara Croft: Tomb Raider, Moulin Rouge, Pearl Harbor, Pootie Tang, Scary Movie 2, Shrek.

OPERA PLAZA ♣ P Van Ness/Golden Gate. 352-0810. Big Eden Wed-Thurs, 1:10, 7:10; Fri-Tues, 4:10, 9:30. Divided We Fall Wed-Thurs, 1, 4, 6:50, 9:30. Jump Tomorrow Fri-Tues, 1:30, 4:30, 7:30, 9:50. Songcatcher Wed-Thurs, 1:30, 4:30, 7:20, 9:45; Fri-Tues, 1:10, 7:10. Startup.com 1:20, 4:20, 7, 9:40. Under the Sand Wed-Thurs, 4:10, 9:50. With a Friend like Harry Fri-Tues, 1, 4, 7, 9:35.

PRESIDIO ♣ Chestnut/Scott. 922-1318. Kiss of the Dragon Wed-Thurs, noon, 2:20, 4:40, 7, 9:20; Fri-Tues, 12:15, 2:35, 4:55, 7:20, 9:40.

STONESTOWN ♣ P 19th Ave/Winston. 221-8182. Call for times. A.I., Kiss of the Dragon.

VOGUE ♣ Sacramento/Presidio. 221-8183. Call for times. Bridget Jones's Diary.

Oakland

GRAND LAKE ♣ P 3200 Grand, Oakl. 452-3556. A.I. noon, 3, 6, 9. The Fast and the Furious 11:45a, 2:15, 4:45, 7:15, 9:45. Scary Movie 2 12:30, 2:30, 4:30, 6:30, 8:30, 10:15. Shrek 12:15, 2, 4:15, 6:15, 8:15, 10.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. A.I. 12:30, 3:45, 7, 10:25. Atlantis Wed-Thurs, 11:35a, 2, 4:30, 7:10, 9:40. Baby Boy 1, 4, 7:15, 10:30. Cats and Dogs 11:05a, 1:20, 3:35, 5:50, 8, 10:10 (Fri-Tues, 7:50 and 10:15 shows replace 8 and 10:10 shows). Dr. Dolittle 2 11:25a, 1:45, 4:15, 7:20, 9:45. Kiss of the Dragon 11:30a, 2:05, 4:45 (Fri-Tues, 5 show replaces 4:45 show), 7:30, 10. Lara Croft: Tomb Raider 11:45a, 2:25, 5, 7:25, 10:05 (Fri-Tues, 7:35 and 10:20 shows replace 7:25 and 10:05 shows). Legally Blonde (starts Fri) 11:20a, 2, 4:30, 7:10, 9:45. Pootie Tang Wed-Thurs, 11:10a, 1:15, 3:30, 5:45, 8:05, 10:35. Scary Movie 2 11a, 1:10, 3:20, 5:30, 7:50, 10:15. The Score (starts Fri) 11a, 1:50, 4:45, 7:40, 10:40.

PARKWAY 1834 Park, Oakl. 814-2400. Evolution Wed, 9:15. Keep the River on Your Right Wed, 6:30. Memento Fri, Mon, 6:30, 9:15; Sat-Sun, 6, 9. Rocky Horror Picture Show Sat, midnight. Start-up.com Fri-Tues, 7, 9:45 (also Sat, 3:30). Swordfish Wed-Thurs, 9:45. Time Bandits Thurs, 6:30, 9:15. With a Friend like Harry Wed-Thurs, 7.

PIEDMONT ♣ Piedmont/41st St, Oakl. 843-3456. The Anniversary Party 4:20, 7, 9:30 (also Fri-Sun, 1:30). Final Fantasy (starts

Wed) 2:45, 5, 7:15, 9:45 (also Fri-Sun, 12:30). Memento Wed-Thurs, 4:30, 6:50, 9:20. Sexy Beast 3, 5:15, 7:30, 9:40 (also Fri-Sun, 12:50).

Berkeley area

ACT I AND II ♣ P Center/Shattuck, Berk. 843-3456. The Princess and the Warrior 6:45, 9:30 (also Fri-Sun, 1:15, 4). Sexy Beast 7:15, 9:45 (also Fri-Sun, 1:45, 4:30).

ALBANY ♣ P 1115 Solano, Albany. 843-3456. The Anniversary Party 6:45, 9 (also Fri-Sun, 1:45, 4:15). The Closet Fri-Tues, 6:30, 8:50 (also Fri-Sun, 1:30, 4). With a Friend like Harry Wed-Thurs, 6:30, 8:50.

CALIFORNIA ♣ P Kirtredge/Shattuck, Berk. 843-3456. A.I. 1:45, 5, 8:15, 9:30 (also Wed-Thurs, 3:20, 6:30). Pearl Harbor 2, 5:20, 8:40. With a Friend like Harry Fri-Tues, 1:30, 4:15, 7, 9:30.

ELMWOOD 2966 College, Berk. 649-0530. Amores Perros 4:15, 9. Big Eden 4:30, 7. Crouching Tiger, Hidden Dragon Fri-Tues, 4:45, 9:25. Himalaya 2:15, 7:05. O Brother, Where Art Thou? Fri-Tues, 2:35, 7:15. Pollock 2:05, 9:20.

EMERY BAY ♣ P 6330 Christie, Emeryville. 420-0107. Call for times. A.I., Atlantis, Baby Boy, Cats and Dogs, Dr. Dolittle 2, The Fast and the Furious, Final Fantasy (starts Wed), Kiss of the Dragon, Lara Croft: Tomb Raider, Legally Blonde (starts Fri), Pootie Tang, The Score (starts Fri), Scary Movie 2.

OAKS ♣ P 1875 Solano, Berk. 526-1836. Bridget Jones's Diary Wed-Thurs, 1:15, 3:15, 7:30, 9:30; Fri-Tues, 3:30, 5:30, 7:30, 9:30. Cats and Dogs 1, 3, 5, 7, 9. Evolution Wed-Thurs, 5:15. The Mummy Returns Fri-Tues, 12:45.

ORINDA ♣ P 4 Orinda Theater Square, Orinda. 254-9060. A.I. 12:15, 3:45, 7:30. Dr. Dolittle 2 Wed-Thurs, 1, 3, 5, 7, 9. Moulin Rouge Fri-Tues, 1, 4, 7, 9:35. Shrek noon, 2, 4, 6, 8, 10 (Fri-Tues, 9:45 show replaces 10 show).


SHATTUCK CINEMAS ♣ P 2230 Shattuck, Berk. 843-3456. Atlantis Wed-Thurs, 1:20, 4:15, 6:55, 9:20; Fri-Tues, 1:20, 3:45, 6, 8:15. Bully Fri-Tues, 2:30, 5, 7:30, 10. Crazy/Beautiful 12:50, 3, 5:10, 7:20, 9:50. The Day I Became a Woman Wed-Thurs, 1:10, 3:10, 5:10, 7:10, 9:10. Jump Tomorrow Wed-Thurs, 1:15, 3:30, 5:45, 7:55, 10; Fri-Tues, 2:10, 4:45, 7:10, 9:30. Lost and Delirious Wed-Thurs, 2, 4:20, 7:25, 9:45; Fri-Tues, 2, 4:20, 7:05, 9:55. Memento 1:40, 4:15, 6:50, 9:15. Monty Python and the Holy Grail 1, 3:20, 5:20, 7:30, 9:40 (Fri-Tues, 7:25 and 9:45 shows replace 7:30 and 9:40 shows). Pootie Tang Wed-Thurs, 1:05, 3:05, 5:05, 7:05, 9:05. The Score (starts Fri) 1:30, 4:10, 7, 9:40. Songcatcher 2:15, 4:50, 7:15, 9:35. Under the Sand 12:55, 3:15, 5:25, 7:40, 9:55.

UA BERKELEY ♣ P 2274 Shattuck, Berk. 843-1487. Call for times. Baby Boy, The Fast and the Furious, Final Fantasy (starts Wed), Kiss of the Dragon, Lara Croft: Tomb Raider, Legally Blonde (starts Fri), Moulin Rouge, Scary Movie 2, Shrek.

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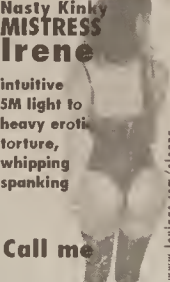
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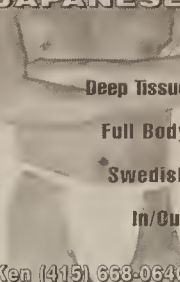
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I'm a 43 yr. old woman. I'm looking to meet new friends for casual dating. I like to play pool & go out to dinner. I like karaoke. I want to meet someone who's very honest & who's secure within themselves. I'm a big, black, beautiful woman. I have a lot of love to give. I want someone who's very honest. I also want someone who's open-minded & easygoing. Please give me a call. Box 6524.

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SEEKING
WOMEN**

My name's Mark. I'm a 29 yr. old, black male from the East Bay. I'm 6' tall. I have a caramel complexion. I'm attractive-looking. I'm seeking a female for dating. Race is unimportant. The things I like do include traveling to Reno, Tahoe & hanging out or vacationing in Canada. If you like those things, please leave me a message.
Box 8722.

My name's Allan. I'm 6' & weigh 180 lbs. I have blond hair. I have my own place. I'm very discreet & very professional. I'd like you to be the same. If you're interested, get back to me.
Box 6751.

This is William. I'm a 33 yr. old Latino. I'm seeking a nice lady. I'm a really adventurous kind of guy. I'm very affectionate. I love to travel. I'm outgoing. I like spending quality time with that special someone. You could be the one. I'm 5'9". I have brown eyes, short, black hair & dimples. I'm medium-complexioned. I have an average, medium-to-athletic build. I'm a single dad. Box 1283.

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No baggage, vices, STDs. Pretty, fit, fun, humorous, happy, sane, athletic, traveled, adventurous, balanced, successful businesswoman seeks similar medium-tall SWM, 38-50, for open-minded LTR. **T 1654**

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Tall, attractive woman, mid-50s, seeks 180 degree relationship with charming, educated, attractive SBM, 48-60, H/W proportionate. Please be alive, creative, highly sexual, for possible LTR. **T 1464**

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Creative, attractive, tall, fit, funny SJF seeks similar adventures in non-smoking SM, 30-50, Bonus for screwball comedy, jazz, basketball fans. **T 3065**

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Female, 39, educated, sincere, passionate, and no children, seeks WPM, 50-60, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. **T 7797**

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East Bay, sweet, intelligent, financially secure beauty seeks professional, 50-65, culturally diverse, with social interests and similar qualities. **T 6989**

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Cute, curvy, witty, Asian-American girl, 31, seeks wealthy, generous, tall, attractive guy who likes dancing, movies, shopping, romantic dinners. **T 3066**

COME CELEBRATE WITH ME... on my 50th Birthday. Sweet, attractive, 5'6" SWPF desires SF gentleman of character. Friendly, generous lady, fine sense of humor. Abundant figure. Smart, compassionate, honest. **T 3033**

SEEKING AMERICAN MAN

Honest, professional, educated, European woman, 26, seeks American Citizen. Let's talk! **T 3056**

SEEKING GENEROUS GENTLEMAN

Very attractive, classy, feminine, honest, educated, European lady, 25, speaks 4 languages. Seeking generous, respectable, tall, handsome, professional gentleman, 30-45, who likes to spoil women. **T 3057**

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SF, 23, 5'5", 140lbs, brown/brown, mother of one, loves movies, dining, boating. Seeking SM with sense of humor, race unimportant, for relationship. **T 3038**

CUTE ASIAN

SAPF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! **T 9456**

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Financially secure, emotionally intelligent, physically attractive, sweet natured, slender, professional female, mature and affectionate, loves travel, film, music, books, dance, exploring new ideas, and cultural events. Looking for a loving man with similar interests for friend, partner, and lover. **T 1580**

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Warm, petite, funny, pretty, physically active, secure SBF, no kids, N/S, social drinker, N/drugs, seeks male with similar social habits. **T 1957**

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Sensual mermaid, 53, looks 43, feels 30s, 105lbs, cute, world traveled, professional, master's degree, seeks SWM, 48-58, swinging companion, for friendship, monogamy, marriage by the ocean? Let's hang out this weekend. **T 1003**

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Coke-bottle curvaceous, intelligent, serious, funny, sweet, strong, Christian SBPF, 31, 5'6", size 14, no kids, never been married, seeks friendship/possible LTR. **T 1954**

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Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, committed romance, family. **T 8321**

LOOKING FOR ONE HONEST MAN

Voluptuous female, 33, long auburn hair, seeks articulate, employed SM, 25-45, who likes dancing, reading, swimming, movies, walks on beaches. Possible LTR. **T 1949**

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50, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. **T 5487**

SEEKING DEPTN

Pretty, adventurous DWPF loves laughter, books, healthy cooking, nature. Seeking tall, attractive, long-haired, honest, spiritual, emotionally available SWM, 38-48, for friendship first. **T 1891**

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Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... **T 8145**

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Attractive, red-headed medical student, 27, visiting for the summer, seeks intelligent, funny, compassionate man to see the city with: clubs, restaurants, hikes. Just show me! **T 1849**

REDNEAD

Creative, bright, witty SJF 38, with beautiful curls, enjoys art, reading, films, travel. Seeking warm, intelligent, happy SJM, 38+, for garage sales, dining, films. more. **T 1813**

FITNESS FAN

Petite SF seeks exercise partner, 25-35. Have fun, keep fit together. Any race! **T 1823**

LOOKING FOR YOU

Seeking SWM, 30-40, employed, goatee, with Harley. College education, flower garden, cats a plus. Enjoys literature, music, cooking, baseball. S.F./Daly City/Pacific only. No criminal record! **T 1825**

NII

SWF seeking a nice, handsome man, I'm into music, metaphysics, big smiles, and spiritual values. Let's share 2001 together. **T 1255**

STRIP TEASE

Beautiful Brazilian woman, long hair, green eyes, beautiful body, seeks male for private strip tease only. **T 1750**

FRIENDS TO BEGIN

Beautiful SBF with nice shape and creative mind seeks handsome SM, 35-48, for summer fun, concerts, travel, sports. **T 1768**

men seeking women

OPEN ARMS

SBM, 34, seeks someone interested in an interracial relationship for partying and having fun. **T 3147**

HOPELESSLY ROMANTIC

DWPM, 56, 5'6", 170lbs, love medicine, love my daughters, love the blues, and I'd love to love you. Easygoing, kind, warm, sensual, playful, erotic, spiritual, solid. Seeking same in pretty girl next door type, 40-50, medium build, fit. Let's! **T 1712**

GUY SEEKING GAL

This SWM, 46, seeks an emotionally/physically positive SPF, 36-56, who will challenge me and help make me a better person. Seek friendship and more. **T 3122**

WHEN SUGAR MEETS

SBM, 34, 6'2", attractive, athletic, seeks SW/AF. You enjoy swimming, travel, sightseeing, and candlelight. No drugs. **T 1811**

SEEKING A FRIEND

AM, 38, smoker, no children, seeks a woman, 28-40, for movies, hanging out, and just shooting the breeze. **T 3118**

SMART AND SENSUAL

WM, 40s, 5'9", 170lbs, H/W proportionate, well-balanced in mind, body and spirit, enjoys weekend getaways, the outdoors. Seeking romantic, outgoing, fun-loving woman, 30-42, similar interests. **T 3137**

TALL AND HANDSOME

Educated, romantic, playful, sincere, open-minded, easygoing BPM, slim, seeks attractive, slender female, 45+, for romance, social, and outdoor activities. **T 3116**

PLUS-SIZED WOMAN

Kind, understanding, romantic, San Francisco-born HM 53, 5'8", 175lbs, seeks romantic relationship with full-figured WF. **T 9901**

SIMPLE PLEASURES

SAPM, 32, 6', likes film, obscure eateries, hiking, golf, and weirdness. Seeking affection, companionship, LTR, from intelligent, vibrant, SF, 30-36, N/S, N/D. No rabid fundamentalists. **T 3111**

SEEKING A NICEN PRIESTESS

Creative, confident, intellectual, intuitive, stable, sensitive witty Knight of Staves, 27, big fan of the color purple, seeks open-minded, dependable, self-appointed guardian of feminine mystique. **T 3112**

LOOKING FOR LOVE

Fun-loving SWM, 36, 6', 150lbs, sandy blond/blue, slim build, in shape, seeks honest SF for friendship first, possible LTR. **T 3081**

IS IT 4:20 YET?

SWM, 28, 5'11", 185lbs, big heart, recently moved from Chicago, loves clubs, road trips. Seeking beautiful, fun-loving, woman, with similar interests, any race, for LTR. **T 3108**

PENNIES FOR YOUR THOUGHT

Mensch, 27, seeks yenta, 25-29, who keeps kosher, for painting town red and studying the sciences of life while basking in sunlight. **T 1569**

EAST BAY TALL COLLEGE MAN

SWM, 24, enjoys music, mountain biking, conversation, reading, writing. Seeking honest, outgoing, down-to-earth, attractive SF, age unimportant, for possible LTR. **T 3103**

TNE CITY IS BACK!

Not totally... Handsome, fully employed SWM, 30, 5'10", 140lbs, blond/blue, seeks cute SF, 23-34, for fun dating. Like Thee Headcoats (or similar), movies, charming bars? **T 3105**

GENTLE PHYSICIAN

Tall, slim DWPM, 55, lively mind, warm heart, fun-loving spirit, enjoys art, science, brain exercise and can express feelings. Desires LTR with WPF, 40+. **T 3107**

LEFTIST

Pro-feminist SWM, 53, spiritually progressive, energetic, upbeat, health care professional, loves music, dancing, exercise, outdoors, kids, political and other work, etc. Seeking leftist, feminist mate. **T 9904**

SEXY, SMART SURGEON

45 year-old, sweet, easygoing, fun-loving man, 5'7", 175lbs, good-looking, funny, open-minded. Seeking fit, sexy, Asian/Caucasian lady, 25-40. **T 1698**

CATCH ME!!

Good-looking, educated DWM, 29, 5'11", 155lbs, loves outdoors, animals, music. Seeking SF, 25-35, N/S, for friendship first, possible relationship. **T 3061**

CEREBRAL, YET CHILD-LIKE

Carefree, sensibly masculine SAM, 28, more of a leader than a follower, a free-roaming soul. Seeking SF, 22-35, for friendship first, possible LTR. **T 3062**

I'LL KNOW WHEN I FIND IT

SWM, 29, N/S, N/D, fit and employed, seeks beautiful SW/A/H F for fun, romantic LTR. I like movies, music, cooking shopping, dancing. **T 3064**

FREE MESSAGE

Each toe lovingly caressed. Sweet fragrance daubed in the arch is lovingly massaged. For love not money. A loving, free foot massage. **T 3067**

CATCH ME!

Good-looking, educated DWM, 29, 5'11", 155lbs, loves the outdoors, animals, music, food, and the beach. Seeking SF, 25-35, to explore life with, for possible LTR. **T 3071**

SEEKING ASIAN LADY...

attractive, bright, thoughtful, who has room in her life for a good man. Attractive, athletic, intelligent world-traveled SW gentleman, 46, needs a hand to hold. **T 1551**

ARE YOU POSITIVE?

Attractive, professional SWM, mid 30s, seeks attractive, professional, intelligent, independent, emotionally secure, financially stable, HIV+, discreet female, for friendship, possible LTR. **T 1736**

LOOKING FOR A OATE

College-educated, gainfully-employed, health-minded DAM, 33, N/S, father, seeks SF, 21-35, for friendship first. **T 3060**

INTELLIGENT EUROPEAN

I am looking for an intelligent female, I am tall, affectionate, educated SWM, 40+ and like music, outdoors, reading, movies, arts. **T 3054**

SKINNY MUSE SOUGHT BY ARTIST

Long black-haired, young, submissive, prefer Asian or foreign, for painting, photography, sculpture, film, decoration, and body worship. Poor English acceptable. Room and board provided. **T 3035**

INVISIBLE

Spiritually conscious individual wants to make five in to one, seeks one and all who understand poetry, knowledge, change, no fear, the world. **T 3040**

PROGRESSIVE ASIAN SOUGHT

by tall, fit, handsome, masculine SWM. 8e 30-50, a good communicator, and value what's real in life, honesty, openness, health and taking risks. **T 3041**

CASUAL AND CLEAN

SWM, 36, employed, student, light drinker, into music, amusement parks and dogs. Seeking educated, athletic, attractive S/DWF for friendship, possible LTR. **T 3042**

PASSWORD: 3737...

swordfish! Slim Sicilian male, 37, 5'10", artist, film-maker, entrepreneur, shrouded in mystique, enjoys fine dining, artist receptions, motorcycles. Seeking intelligent, alluring, creative partner in crime! **T 3044**

I NEED A RIVAL!

If you can beat me at my video games, I'll do as you please. But if I win, you'll do as I wish! Let's go! **T 3049**

EXCEPTIONAL

Decent, intelligent, professional, good looking, sensitive, healthy, warm-hearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. **T 1319**

WORLDLY, SPIRITUAL...

Liberal SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual poly glot globe trotter, 30s, PhD, slim, olive-complected, mediterranean-looking, handsome, East Indian prince. **T 8306**

MICHT AS WELL BE IN MARS

SWM, 32, long black hair, new to area, enjoys clubs, beaches, city exploring, dining. Seeking outrageous, outgoing SPF undercover bad girl for rock-n-roll, crazy nights, possible LTR. **T 8814**

LET'S TALK SOON!

Seeking a woman who must be willing to lie about how we met. Adventurous, fun, passionate SHM, 29, seeks SF, 21-35, race unimportant, children welcome. **T 3014**

COMPANIONSHIP

Good-looking SWM, 46, 5'10", 170lbs, seeks attractive SF, 30-50, for companionship, dinner, movies, ball games, ocean excursions, possible LTR. **T 1338**

HEALTHY, ATHLETIC, INDEPENDENT

SM, 50, 5'6", would share life and laughter, art and nature. We may debate over the doctrine and -isms. **T 2025**

A LOT TO OFFER

SWM, 39, seeks SF, 20s-30s, 5'2" 6', 150-200lbs, for walks on the beach, lunch, music, videos, good conversation, and rides on my Harley. **T 1983**

ARE YOU SPONTANEOUS?

Educated, attractive, fun-loving SAF, 33, enjoys music, the arts, sports, nature, intellectual conversation. Seeking compassionate male for relationship. **T 2022**



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IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **T 8317**

SEXY, SPIRITUAL, SLENDER

Warm, bright, attractive, spirited woman with sparkle, seeks caring, zestful, steadfast, healthy, growth-oriented man with laughter, 45-65ish, to share life's joy and wonder. Likes nature, hiking, dancing, music, adventure, quiet times, massage, hugs. Let's live life fully! **T 1912**

NELLO

Are you an honest, no vices SWM, 50-65? Me: 50, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. **T 5475**

BERET-WEARING BRUNETTE BELLE

Pretty, petite SWF, 45, youthful, fun-loving. Seeks LTR with employed SWM, N/S, 46+. Must have full head of hair or sense of humor. Common interests: Jazz, classic film, theater, fine art, cooking, travel, and anything French. **T 1428**

SEEKING

SAF, 42, seeks classical musician who loves Chopin for possible committed, long-term relationship. **T 1875**

SEXY TRIPLE DS...WANNA TASTE?

BF, 5'2", 145lbs, 44DDDD, 29-38, beautiful chocolate-skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? **T 9665**

BEAUTIFUL INSIDE AND OUT

SJF, 38, physician, with intelligent wise mind, curvy body, soulful blue eyes. Seeking tall, playful, responsible, honest mensch, with a heart of gold, for love, commitment and family. I enjoy meditation, hiking, reading, theater, music, conversations, intimacy. **T 1391**

R U THE ONE?

Seeking intelligent, psychologically aware SM, sense of humor, 40-55, who loves animals and nature, for companionship, possible LTR. Me: 46, brown hair/blue eyes, educated, fit, liberal democrat, enjoys intellectual conversations and exploring the world. **T 1812**

FRIEND, LOVER, PARTNER

Attractive, easygoing, relaxed WF, 41, no children, occasional smoker, seeks man, 50-60, with intelligence, character, and passion for life. **T 1788**

FULL-FIGURED PARTY GIRL

Who's on first?

Dear Andrea:

I have a problem that I consider very serious. I have no problem getting an erection, and I masturbate frequently. However, when I had sex with my girlfriend the first time, I started off hard but quickly lost my erection. I was extremely embarrassed. She thought it was her, but I find her very attractive and always get erections when I'm around her.

My theory is that because I have a foreskin and always masturbate the same way using my foreskin, when I try to have sex with it rolled back, my helmet is too sensitive and I don't get the same stimulation. I once read that if you masturbate too much, it makes it difficult to enjoy sex. Would you agree?

Love,
Slow Starter

Dear Starter:

You may consider it very serious, but I sure don't. First times are almost invariably awful. Young men either come embarrassingly fast or go soft and don't come at all. Young women may feel pain, which is bad, or nothing, which is sometimes even worse. Almost everyone feels disappointed. The best thing that can be said for the first time is that you only have to do it once.

Male beginners so often go soft because they want so desperately not to. A lifetime of anticipation is riding on that erection, which is a lot of responsibility for one little (sorry — huge, throbbing) organ to handle. As you've probably already discovered, the second time is usually better, and given, oh, six months or so, most young couples eventually do get the hang of it. The best advice I can give to those still stuck in the embarrassing, painful, nothing-works-the-way-it's-supposed-to-phase is not to forget all the fun stuff you were doing together before you decided to "have sex." It's easy to get carried away with the idea that now you're really "doing it," but making out, fingering, and oral exploration are usually much more fun and more reliably orgasm-producing. This is especially true for girls, who are often slow to respond to the new sensation of penetration with anything other than "Ouch!"

An uncircumcised penis is usually more sensitive than a cut one. The skin gets calloused and thickens up without a foreskin to protect it. If it's a question of too much sensation, try wearing a condom. It's also possible that you've habituated yourself to a very particular type of stimulation; people often run into this when they start having sex with people other than themselves.

Finally, if you've ever read this column or any other reputable source of sex information before, you should know that I do not agree that masturbation leads to loss of enjoyment of partnered sex. It doesn't lead to anything bad, period. The worst thing masturbation can do to you is waste your time.

Love,
Andrea

Dear Andrea:

I'm having a problem orgasming. They say the in-out movement really doesn't do it for females but it possibly can. But they say it's really all about the clitoris. My boyfriend will rub my clitoris, and it feels good, but it's like it's too good. I can't stand it, and I am always trying to squirm away. I have been really close but have never been able to. I'm 18, and I was wondering is there something wrong with me?

Love,
Squirmy

Dear Squirm:

Nah, you're just getting too much of a good thing. You need to direct your boyfriend off the head of your clit, which is clearly too sensitive for the mauling it's getting, and ask him to try again, but softer, wetter, and off to the side a little or just above. I'm willing to bet that as soon as he starts rubbing or stroking where you can stand it, you'll get all the way there in no time. He's not going to figure it out on his own, though. He needs help.

It seems to be difficult for young men to understand just how sensitive the glans (also known as the head) of the clitoris can be, but this should help:

Guys, your girlfriend has all the sensation in the glans of her clitoris that you have in the head of your penis, but it's concentrated into a far smaller space. So go easy. Unless she says otherwise, of course. Some clits, like some dicks, can take quite a beating.

Love,
Andrea

A new, full-length, alt.sex.column appears at noon each Friday at www.sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; andrea@altsexcolumn.com; or www.sfbg.com/asc.

ISD MY ROCKABILLY PRINCESS
You: 21-35, dark hair, thin, smart, beautiful, funny, tattoos. Me: 31, handsome, educated, crystal blue eyes, dark hair, 6'3", 225lbs, muscular, tattoos, old school, working-class punk. Us: faithful, romantic, traveling the world, live music, cruising in my '55. ☎ 2028

TOGETHER, TO ENJOY
SWM, 39, intelligent, great sense of humor, seeks full-figured or plus-sized SWF to enjoy the best that life has to offer. ☎ 2005

SEXY, OUTGOING GENTLEMAN
SHM, 31, 5'11", 210lbs, curly brown/brown, goatee, light complexion, collects cars, antiques, likes dancing, movies, car shows, outdoors, swimming. Seeking sweet, outgoing, attractive SF. ☎ 1982

DOCTOR SAM
Good-looking SM, 5'8", 170lbs, dentist, athletic, likes sports, playing the piano, travel, night clubs. Seeking thoughtful, slim, fit, optimistic SF for possible relationship. ☎ 2003

TOGETHER
Caring, dependable, handsome SBPM 40, enjoys movies, jazz, street fairs, quiet evenings at home, dining, good conversation. Seeking SF for friendship, possible relationship. ☎ 2031

JUST FOR YOUR FRIEND...
because the woman I looking for probably doesn't answer ads. I'm 38, tall, educated, attractive. Seeking quality in dating. Intelligence and sophistication are sexy. ☎ 2019

SINCERE GENTLEMAN
46, seeks considerate, affectionate, fun-loving, classy lady, for companionship, love, and commitment. Enjoys the outdoors, restaurants, cooking. Life is much better when you're in love. ☎ 9433

SPIRITUAL EUROPEAN
Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37. Seeks brown eyed beauty, SF, any race please, for fun, romance, great conversation. ☎ 1180

WANT TO HAVE FUN?
I'm your man! Good-looking, modest SWM, 35, good sense of humor, with college degree, likes travel, working out. Seeking female, 22-40, for friendship. ☎ 2015

EXPLORE SF WITH ME
Single male, 28, grew up in Egypt, London, Paris, Delhi, loves travel, new age/rock/lounge music. Seeking female for hiking, restaurants, wine tasting, Las Vegas. Friendship. ☎ 2017

PALE, LARGE-SIZED...
chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. ☎ 8313

CUTE GERMAN
SWM, 37, attractive, blond, blue eyes, 5'7", enjoys traveling, concerts, outdoors, dinners, seeks cute SF, race open, for LTR. ☎ 1968

TALL PROFESSIONAL ARTIST
WM, 31, 6'2", slim, dark hair, enjoys figurative painting and drawing, playing guitar, and sports. Seeking intelligent, attractive, empathetic woman, 25-34. ☎ 1959

LOOKING FOR MS. SINCERE
Handsome DBM, ex-naval officer, seeks slender SF who enjoys music, art, and acting in LA area for LTR. ☎ 1966

COMPANION SOUTH
Successful artist/photographer/video producer, attractive, fit, fun male, 49, loves fine dining, exotic travel. Seeking pretty, artistic, adventuresome literary bohemian girl, 20-40. Let's go! ☎ 1967

LOVER OF LIFE SEEMS PLAY-MATE
Very fit, dark, handsome, highly-educated Mediterranean-looking SWJM, 45, 5'11", 170lbs, black/dark brown, loves nature, hiking, beach, working out. ☎ 1345

LIFE IS BEST SHARED
Well-educated SM, 31, N/S, seeks SF, 35+, for friendship first and possible LTR. ☎ 1956

FUN FOR SOMEONE
Anyone out there want to play? Educated Italian-American man, 36, occasional smoker, seeks adventurous fun with a lucky lady, 26-44, out there. ☎ 1958

SEEKING REAL ROMANTIC
Sincere, romantic man, 45, N/S, strong believer in moderation and balance in life, seeks educated, romantic woman, 20-45. ☎ 9906

THE POWER OF LOVE
SWPM, 46, kind, thoughtful, unconventional, seeks slender woman with similar qualities and love of the arts to share my life with. You won't be disappointed! ☎ 1953

LOVE IS JUST A 4 LETTER WORD
Easygoing, good-natured SWM, mid-50s, enjoys tennis, swimming, mystery movies, driving up the beautiful Oregon coast. Seeking similar female, 40s-50s, 5'5"-6", for dating. Spend these terrific moments with me. ☎ 9710

CUTE AND CHARMING
Smart, sexy SBM, 31, 5'8", great smile, loves outdoors. Seeking SF for fun and friendship. ☎ 1585

SET THE NIGHT ON FIRE
SM, 5'11", tall, black hair, piercings, tattoos, rock n-roll musician, enjoys beach, concerts, club, city exploration. Seeking sexy, exotic semi-Asian piece of candy. ☎ 1618

BALANCING ACT
Handsome short, pale SAM, 38, balancing work, spirituality, health, emotional healing, art, social justice. Seeking kindred soul on like path. ☎ 1948

CALIFORNIA NDMAD
Educated, athletic SWM, 31, 5'8", brown/blue, non-smoker, self-employed carpenter, loves mountain-biking, hiking, traveling. Seeking free-spirited, slim SWF, 26-40, for more exploration! ☎ 1945

A VERY SPECIAL SUMMER
Compassionate SM, 34, loves cooking, biking, simple living. Seeking wise, compassionate, special SF for exploring the city. ☎ 1951

GREAT GUY
This male, 36, 5'11", enjoys cooking, Seeking a woman, 29-42, San Francisco area, for LTR. ☎ 1934

ME 4 FUN
Somewhat shy SM, 38, N/S, no children, enjoys hanging out and lounging around at home. Seeking a woman, 21-40. ☎ 1935

PISCES WITH TAURUS RISING
Positive, smiling HM, 29, occasional smoker, no children, seeks a woman, 23-35, into astrology, to bring out the best in me. ☎ 1936

LOOKING FOR SOME FUN !!!!
Attractive SWM, 25, occasional smoker, no children, seeks a good friend for fun and possibly more. ☎ 1937

TOTAL FRENCH MASSAGE
Mature WM gives total French body massages to full-figured, mature woman for her release and pleasure. ☎ 8953

6 IN OOG YEARS
Environmental consultant. Currently in Texas, but mi corazon resides in San Francisco. U-taifit seeks outgoing, active, traditional Latina. Meet when next in town? ☎ 1933

ART, BEER & JOHNNY HISPANIC
Thirty-something, would-be photographer/jewelry designer, Spanish/Cuban/American, but don't look it, occasional hard drinker. Looking for woman who doesn't act her age. Come drink, dance, and create with me. ☎ 1623

BOBT SNAK'N JAM BAND FUN!
ISO cute dancing/party partner for summer festivals, concerts. High Sierra Music Festivals, Phil Lesh & Friends, String Cheese Incident, more. Me: cute, fun-loving surfer guy. ☎ 1909

LAST ONE
Are there no single, straight, emotionally-stable, financially-secure, intelligent, trustworthy men? Then I'm the last one. Call before I vanish. WPM, 46, seeks pretty WF, 30-something. ☎ 1911

FINANCIAL DISTRICT DIVA?
Opposite = Frisco fun. You: beautiful, petite, 30-39. This attractive musician, 29, seeks his polar opposite with a dark eyed/haired siren downtown. ☎ 1913

PETITE, BEAUTIFUL, ITALIANA?
Foreign born? 25-35? Single? Dark eyes/raven hair? Frisco? Even better! Kind a plus! This quiet, attractive Sicilian guitarist, 29, wants you. ☎ 1914

men seeking men

SEARCHING
GWM, 27, 5'8", 150lbs, blonde/blue, likes movies, dining out, music, having fun. Seeking friendship first with SM, under 32. Prefer Asian. ☎ 9113

SEEKING MASCULINE MAN
Average looking GWM, 28, N/S, seeks masculine GWM, 25-38, H/W proportionate, who enjoys travel, movies, the beach, for friendship first, possible LTR. ☎ 3101

SEEKING EXPERIENCE
Inexperienced SM, 22, 5'6", 135lbs, bottom, seeks experience. Looking for someone to teach me in a short-term relationship. ☎ 3068

CHUBBY BUDDY
Very friendly GWM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. ☎ 8610

BEAUTIFUL BUTT NEEDS ATTENTION
Erotic, very nice-looking GWM, 33, 6'4", swimmer, medium build, bottom, Euro-descent, seeks daddy type for pleasure! ☎ 3036

LET'S MEET
WM, 32, 5'11", 300lbs, nice build brown/blue, mustache/goatee, seeks smart, sensible, sexy WM, for fun, friendship, possible relationship. ☎ 3039

OVER 60?
Athletic, active GWM, late 30s, football player build, wants to meet men, 60+, for friendship and intimacy. You take it from here. ☎ 3047

EMPTY SPACE IN MY HEART
GWM, 30, 5'10, 180lbs, very loving, caring and needs it in return. Been alone for 3 years. Seeking same, 25-30, for dating and possibly more. ☎ 3048

HANOSOME ARMENIAN
Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. ☎ 8156

ENJOY QUIET TIMES
Good-looking, caring, affectionate, healthy, slim GWM, 53, 5'7", seeks older GWM for relationship. No smoking. ☎ 2029

GODD-LOOKING ASIAN FOR WM
Sincere, assertive, independent Asian, 37, 5'6", 125lbs, seeks handsome, healthy white guy, 30-50, for movies, dining and dating, maybe more. Peninsula area and San Francisco. ☎ 2018

ATTRACTIVE
BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. ☎ 8662

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. ☎ 8841

SHAVE YOUR HEAD...
or any other body part. Muscular GWM, 56, barber, wants to take it all off. Safe, clean fun, or as kinky as you want. ☎ 1337

LOVE SEX IN THE CITY
Very hot, sexy, beefy GAM, 35, 5'6", 155lbs, in great shape, seeks hot, beefy GWM, under 45, for great times on a regular basis. ☎ 1942

LDKING FOR SOME FUN
SM, 27, seeks biracial SM, 24-28, H/W proportionate, for friendship first, possible LTR. ☎ 1902

LATIN OR BLACK MAN
Attractive, athletic, sincere, romantic GWM, 37, 6', 185lbs, seeks stable, open, honest, fit, sensual G8/HM, 30-40, for possible LTR. ☎ 1919

MUST SEE TO APPRECIATE
Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times ☎ 9774

EAST BAY CURIOSITY
Straight WM, 44, 6', 198lbs, hardbody, built, masculine, equipped, seeks other straight, built well-equipped B/H/WM, East Bay, curious dudes, like me, preferred. ☎ 1031

NDNEST, CNUBBY...
AM, 31, 5'4", 150lbs, seeks WM, 40-50, disease-free, looks not important. Just be honest. ☎ 1880

READY AND WILLING
Christian GWM, 28, 6'2", seeks down-to-earth male who doesn't do the club scene but wants friendship/relationship. ☎ 1885

SEEKING SEXY TS
SAM, 35, 5'11", 180lbs, seeks she-male transsexual, age open, for friendship, possible LTR. ☎ 1565

SENSE OF HUMOR
GWM, 32, 5'4", 205lbs, black/brown, great personality, sense of humor, enjoys music, drawing, tv, reading, movies, trivia, poetry. ☎ 1884

BI-CURIOS TOOT?
Cute BIWM, 33, 5'10", 165lbs, built, athletic, young, inexperienced, friendly, sensual, healthy, seeks similar BIWM, 21-37. ☎ 1866

women seeking women

SEARCH CONTINUES
Driven, passionate, positive woman, 34, with dark complexion, occasional smoker, no children, works to play hard. Seeking a woman, 21-33. ☎ 3032

PRETTY PUERTO RICAN
49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more. 32-70. A/H/W. So let's talk. ☎ 6922

SWEET AND SINCERE
Attractive, mildly shy SWF, 35, N/S, social misfit, enjoys music, hiking, biking, racing, camping, outdoors. Seeking SM, age unimportant, for possible LTR. ☎ 2032

GABE IN E. OAKLAND
Curvy, down-to-earth, whimsical, ranting, clean, blue-collar college student, 30, seeks similar female for fun. Non-conformist, reader, likes thrifting, dive bars, "Politically Incorrect." ☎ 2016

BE FEARLESS, CHOOSE LOVE
Artist and writer, sensitive, gentle, loves nature, want to settle down and share my journey with that special someone. Are you sincere and ready for love? ☎ 1555

CLASSY ASIAN LADY
Intelligent, attractive, fit female, 5'2", 135 lbs, 37, with brown hair and eyes seeks LTR with youthful and fit SWM, 35-55. My interest include films, dinners, dancing, and romantic evenings. Serious replies only. ☎ 1915

tv/ts

SEEKING NDT TS
Attractive, muscular WM seeks attractive pre-op TS for fun times and possible relationship. ☎ 3146

INTERESTING FELLA
TG/TS sought by handsome, masculine, sensitive, mid 40s man. You down-to-earth, casual, like camping, travel, cuddling, kissing, for LTR. ☎ 3037

ADVENTUROUS
Small, straight male, 45, slim, brown bottom, seeks functional, white TV/TS, 22-35, disease-free, for occasional intimacy. Your pleasure is mine. ☎ 3051

TG LADY WANTED
Easygoing SWM, 6'1", 185lbs, is seeking an interesting, intelligent TG lady for possible LTR ☎ 2024

missed connections

FEDERAL EXPRESS CAP
You: cute, white cap. Castro & 18th, B:40pm on 4th July. Me: black, Polo shirt, with friends, stunned. We smiled big! Call me! ☎ 3119

T0BY
We danced at the B-52's show. Gay Pride (6/24) striped suit. I didn't get your number! Call Keith. ☎ 3123

BERKELEY, 6/27, 5:30PM, ME...
reading "Guardian" on bus; you in blue/sunglasses, with ZGallery bags. Later driving my truck, saw you at line 65 stop. Coffee at Peets sometime? ☎ 9034

FRAN, WND SMOKES WINSTONS
You and me at the 'White Ho'...who knew it'd be so enchanting. If I were as cool as Jagger I'd say, 'Let's Spend The Night Together.' Want to hang out? ☎ 3052

7:56, MONDAY, 6/25, YOU:
Asian female driving Talon onto on-ramp toward 280-south at Sandy Hill Road. Me: white guy getting off 280S onto Sand Hill. Our cars crossed. Intrigued. ☎ 3013

MADAGASCAR ISLAND GIRL
I was "Island Girl." You: mainland cool guy with Quantum Computing on your mind. Let's resume conversation of foreign languages, fantasy appliances, exotic glassware cabinet. ☎ 2023

KATE
6/18 Haight Melodica jam. I thought you were Brian's gall I'm the other Brian, long blond hair. Let's sail, travel, etc. Ogenki de. ☎ 2021

BART, WEST OAK-EMBARCAERO
6/22 11am. You saw me over your newspaper. Nice eye contact as you exited at Embarcadero. Let's talk. ☎ 1971

BackSeat CONNECTIONS

women seeking men

CAN I BE YOURS

58F, 20, very curvy and well-endowed, 44DDD, 28/37, ISO generous Black or Caucasian Male, for an ongoing mutual, beneficial relationship with a classy lady. ☎ 1257

FAT FUN

You love to pamper and please. You're generous. You desire sexy women of lush abundance, with mounds of soft, cushiony flesh. I'll be your buffet. ☎ 1497

WEALTHY GENTLEMEN ONLY
Extremely attractive, sexy, fun female, 26, wants to meet a very wealthy and generous man for mutually beneficial relationship. ☎ 1491

CARAMEL FOR YOU

Busty, black 8IF seeks discreet encounters with attractive female. Caress, cuddling, exploring, good times to be had. Let's explore together. ☎ 1396

men seeking women

LOOKING FOR ADVENTURE
Down-to-earth, easygoing Australian SM, 33, 6'2", 200lbs, in shape, dark/brown, seeks SF. ☎ 1620

EBONY QUEEN WANTED
WM, 24 new in town, seeks BF for discreet encounters, possible LTR. ☎ 1621

WANTS LOVE PARTNER

I'm seeking a pretty, sexy, slim, feminine lady with great breasts to do all those things that men love to do. ☎ 1618

KINKY COUPLE

Open-minded, discreetly kinky couple willing to perform for your private video needs. Will answer all inquiries. ☎ 1616

MUTUAL MASTURBATION

5WM, 50, seeks woman any race, for mutual pleasure. No intercourse, give and receive pleasure, safe, satisfying, fun. Be clean and considerate. ☎ 1307

ATTRACTIVE HARBOOBY

5WM, 33, handsome, muscular hardbody, very well-endowed, would like to meet ladies for great sexual encounters. ☎ 1560

SOUTH SF BI-CURIOS?

Daytime or late evening until 3am. Prefer white or Latin male, 23-40, in shape, 5uper discreet. My place ok. All calls answered discreetly. ☎ 1351

SEXUAL COLLABORATOR SOUGHT

WM, 31, 5'6", attractive, athletic, educated, fun and romantic. Looking for a woman who needs a sex partner but no interest in building a relationship. ☎ 1567

LOOKING FOR LOVE

5M, 31, enjoys quiet evenings at home. Seeking caring SF for friendship first, possible LTR. ☎ 1557

RAW LOVE

Beautiful, fit, sensual, understanding 5WM, 24, loves the female body. Seeking happy, positive woman who needs to have her fantasies understood and fulfilled. ☎ 1545

ALL FOR YOU

This male seeks attractive, open-minded female who loves to be spoiled and worshipped. ☎ 1549

LIFESTYLES CONVENTION

Wanted; a companion to the annual Lifestyles Convention in Las Vegas, July 25-29. I want to check out the lifestyle, (swinging), and my sweetheart is sending me off with her blessings, no strings, no expectations (I love my gal). Three days of great dances, events, parties, costumes. All expenses paid. I am cute as a bug and lots of fun, looking for same. ☎ 1496

NIPPLE PROUD

woman open to safe and sane mini-erotic relationship, sought by 5WM, 51, 6', 175lbs. ☎ 1494

MARRIED WITH CHILDREN

Interested in discreet affair in the afternoons with distaff in similar plight. Age/race unimportant, desire to be passionate is. ☎ 1495

WANTED: EAST BAY LOVER

5WM, 38 nice body. Looking for single/married woman, 26-40, in good shape. I'm too busy to date, and need touching/caressing. Self-employed, flexible schedule. ☎ 1492

LET'S GET WILD

Muscular stud seeks wild, adventurous female to party and play at home, in public, on the beach, on vacation... Crazy? You bet! Pleasure a plus! ☎ 1476

BIM...

is looking to have oral sex or sixty-nine with men that have cocks six inches and bigger, uncut, blacks, or couples a plus. ☎ 1176

men seeking women

BLACK MALE WANTED

Seeking big, muscular BM, shaved head, for fun and excitement. Interests include movies, museums, working out, music. Me: muscular male, mid 40s. Friendship, possible relationship. ☎ 1559

LOOKING FOR YOU

Dark-skinned 58M, 38, 6', 220lbs, moustache, goatee, bald/dark, seeks 5M, 25-45, for meeting, getting to know, conversation, movies, dinner, travel, live music. ☎ 1626

STRAIGHT, HANDSOME MAN, 30S

Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. ☎ 1138

OLDER FOR YOUNGER

Athletic, divorced 8iWM, 68, seeks white male, under 40, for safe, discrete fun. Marin County. ☎ 1448

LOVE SEX IN THE CITY

Very hot, sexy, beefy GAM, 35, 5'6", 155lbs, in great shape, seeks hot, beefy GWM, under 45, for great times on a regular basis. ☎ 1447

CUM FACIAL

Desperately needed by a hungry male. Please help me. ☎ 1402

women seeking women

SENSUAL NIGHTS

Foxy, bold, passionate BIF seeks sexy B/GF for weekly night of sensual delights. Let's cook in the kitchen and the bedroom! Eat, drink, touch, taste. ☎ 1617

sfbg | Backseat

BUSTY, SLIM, PRETTY, BI GIRL
8iF, 20s, seeks another fit 8iF, 18-55, for soft, romantic, sensual caress, massage and cuddling. ☎ 1217

WHERE ARE THE BEAUTIFUL...
bisexuals? Female, 23, 5'9", tall and leggy, seeks a pretty kitty with a lovely smile for wild fun. ☎ 1488

SEEKS OPEN RELATIONSHIP
8iF in East Bay, seeks same for casual dating. I am committed to a man, no three-somes or watching, looking to meet a nice lady. ☎ 1451

BUSTY, BIF, 20S...

5'5", 34D-26-36, wants to meet other fit straight or bisexual females, 18-63, to play with/massage/explore/taste our bodies romantically together. ☎ 1153

three's company

SENSUAL COUPLE
Healthy, happy, natural male/female couple, living a life of love and adventure, looking for very attractive, sexy, intelligent unique 8iF who wants to be adored. ☎ 1565

ADD TO THE FUN

Nice-looking 8M, 40, seeks sex club partner, female/couple. I'm respectful, 6', 235lbs. You: adventurous, open, uninhibited, nice shape, craving sex club experience. ☎ 1568

JUMP IN, THE WATER'S FINE

Sexy white married couple seeks Bi-curious female to help us explore our newly discovered fantasies. Only fun, open-minded, clean, slim respond. ☎ 1500

JOIN US

Attractive, clean, tattooed North Bay white couple, seeks 5F for first-time fun. Be 25-35, discreet. Race unimportant. She's 5'4", busty, black/green. He's masculine, 5'8", brown/brown. ☎ 1501

FIRST BI TRY

Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel, seeks safe, petite, disease-free couple with BIM, possibly discrete LTR. ☎ 1489

SEEKING HOT BI FEMALE

Sensuous warm couple seeks attractive, fit, busty woman for uninhibited fun. Massage, lingerie, champagne, more Bi-curious wife. Limits respected. Trade photos, meet for drinks? ☎ 1487

PENINSULA PLAYFUL COUPLE

Bright, energetic couple seeks new friends, single or couple. We're 40s, non-smoking, non-drinking, like spa, massage, boating and oral delights. Passion and friendship a plus. ☎ 1259

MARRIED/BI MALE A+

Very attractive male couple, mid 30s, HIV-, fit, healthy/slim GAM, athletic GWM, seek handsome, masculine, clean, fit, healthy, well-built, hung W/BM for discreet safe encounters. ☎ 1444

ADVENTUROUS LADIES WANTED

Two gentle, respectful white males seeking women who want two at once. 36 and 34, 5'11", 180, and 210. Must be healthy, fun and uninhibited. ☎ 1407

MALES WANTED...

for gang bangs and adult videos. Straight only. Strict requirements: 1. reliability, no flakes. 2. must appreciate women of all sizes, ages (over 18). ☎ 1400

STUO MUFFIN?

Oral bi couple, in shape, seeks well-built male, 35-55, for hot threesome. Play with us! LTR. ☎ 1394

SENSUAL EXPLORATIONS AWAIT YOU

Small group of friends seek other attractive, young, fit couples and single women for a night of laughter and adventure. No fee, no hardcore swingers. ☎ 1150

tv/ts

TV LADY WANTED

Easygoing 5WM, 6'1", 185lbs, is seeking an interesting, intelligent, TV lady for possible LTR. ☎ 1450

SEEKING ASIAN OR LATIN TS

Very open, easygoing, wild, fit, athletic WM, 37, 5'9", 160. Call me 8e sexy and passable. ☎ 1445

TV FUN IN MARIN

Hot, sexy, sheer panties, garters, nylons, high heels, loves to please. Oral, Greek, car dates, in discrete places ok. Clean, healthy, discrete only. ☎ 1404

bd/sm

NAUGHTY GIRLS WELCOME

Tall, blonde dominant seeks slutty submissive to tempt and tease. Specialist in discipline will push envelope to teetering edge and maybe beyond. ☎ 1498

TAKE A NIT

5WM, 30s, seeks a woman who likes to be spanked, any time, any day, serious only. N/Drugs. ☎ 1550

BONOAAGE, LAUGHTER...

the NY Times. Attractive, fit man seeks dom/switch woman for restrained fun, depraved inhibition of liberty (are those cuffs?), and above all amusing, kinky adventure. ☎ 1443

GIVES HARO SPANKINGS

Mature WM, 59, gives long, hard intense spankings to bad, little, full-figured, mature girls for my pleasure. Call me now. Do it now. Now. ☎ 1397

JAPANESE BONAAGE

My hot, submissive Japanese girlfriend needs to be tied up as expertly as possible by someone who "knows the ropes." I'm "knot" kidding. Serious only. ☎ 1385

fetish/fantasy

LET YOUR INNER WNORE...

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GOLDEN SHOWER FANTASY

Mature WM seeks women, 40+, who would like to give long golden showers for mutual pleasure. ☎ 1471

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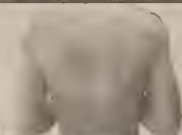
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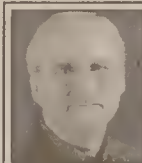
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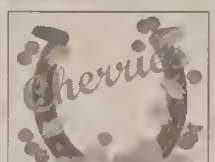
Alameda
Tuesday, 9:30 am - 1 pm
Taylor & Webster

Berkeley
Center Street & Martin Luther King Way
Saturday, 10am-3pm
Derby Street & Martin Luther King Way
Tuesday, 2-7pm

Campbell
Campbell Ave., between Central & First
Sunday, 9am-1pm

Corte Madera
The Village Courtyard, Paradise Dr. and Redwood Hwy
Wednesdays, 1-6pm

Oakland
Jack London Square
Broadway & Embarcador
Sunday, 10am-2pm
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Lakeshore District
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Saturday, 9am-2am
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FREE - cat scratching tree, very used but still sturdy, 5 feet high, blue. Call Rose (415) 673-8654.

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MATT & CHAD from Caesar's Tahoe 6/30/01 - Where are you? If you want to get together again for breakfast give us a call! N&D (650) 996-0696

Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249629 The following person is doing business as TAYBELLA, 2040 Union Street, San Francisco, CA 94123. Felicia Perez, 1300 Bons Court, Apt. 14, Ronnet Park, CA 94928. Registrant commenced business under the above fictitious business name on the date May 20, 2001. This business is conducted by an individual. Signed Felicia Perez. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON JUNE 11, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on June 15, 2001. June 20, 27, July 4, 11, 2001. L# 353806

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249483 The following person is doing business as TJTHE EMPLOYMENT COACH/ TJJOB COACH, 3929 24th Street, San Francisco, CA 94114; Robert L. Mueller, 914 Wisconsin Street, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date June 1, 2001. This business is conducted by an individual. Signed Robert Mueller. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON JUNE 11, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on June 11, 2001. June 20, 27, July 4, 11, 2001. L# 353808

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249679 The following person is doing business as REAL SOURCING, 1 Temple Street, San Francisco, CA 94114. Ana G. Miller, 1 Temple Street, San Francisco, CA 94114. Registrant commenced business under the above fictitious business name on the date May, 2001. This business is conducted by an individual. Signed Ana Miller. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON May 7, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, June 20, 27, July 4, 11, 2001. L# 353809

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249774 The following persons are doing business as AUSTRALIAN MOVING & STORAGE, 1225-D Northpoint Drive, San Francisco, CA 94130; Jennifer Brinkman, 1225-D Northpoint Drive, San Francisco, CA 94130. This business is conducted by a general partnership. Registrant commenced business under the above fictitious business name on the date June 6, 2001. Signed Jennifer Brinkman. This statement was filed with the County Clerk of the City and County of San Francisco, by Kit Chau, on June 22, 2001. June 27, July 4, 11, 18, 2001. L# 35390

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249679 The following person is doing business as DANIEL'S IMPORT & EXPORT, 2620 19th Street, San Francisco, CA 94110; Ann M. Lac, 2620 19th Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date June 19, 2001. Signed Ann M. Lac. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on June 19, 2001. June 27, July 4, 11, 18, 2001. L# 353902

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249795 The following person is doing business as 1115 HAMPSHIRE ST. PROPERTIES, 1115 Hampshire St., San Francisco, CA 94110; Anita Moloka, 23 Park Avenue, #23, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date June 25, 2001. Signed Anita Moloka. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on June 25, 2001. June 27, July 4, 11, 18, 2001. L# 353903

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249599 The following person is doing business as OUI THREE QUEENS PRODUCTIONS, 1045 Mission Street, # 336, San Francisco, CA 94103; Evan Ned Kaminsky, 1045 Mission Street, # 336, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date January 1, 2001. Signed Evan Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on June 14, 2001. July 4, 11, 18, 25, 2001. L# 354003

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 248394 The following person is doing business as AZTEC SECURITY SERVICES, 860 Innes Avenue, San Francisco, CA 94124. Full name of Registrant: WARDOS BUILDING MAINTENANCE, INC. (OBA-CA), 860 Innes Avenue, San Francisco, CA 94124. This business is conducted by a corporation. Signed Terrell R. Ward, Pres. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on April 25, 2001. July 11, 18, 25, Aug 1, 2001. L# 354101

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249766 The following person is doing business as MIKKA STUDIO, 317 Harnet Street #22, San Francisco, CA 94103; Bruce J. Neumeier, 317 Harnet Street #22, San Francisco, CA 94103. This business is conducted by an individual. Signed Bruce J. Neumeier. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON JUNE 22, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallios on June 22, 2001. July 4, 11, 18, 25, 2001. L# 254002

NONDISCRIMINATORY POLICY Guitar Outreach, Inc. school admits students of any race, color, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. It does not discriminate on the basis of race, color, national and ethnic origin in administration of its educational policies or admissions policies.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320599 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF KENNETH WILLIAM FRISCHE for change of name TO ALL INTERESTED PERSONS: KENNETH WILLIAM FRISCHE filed a petition with this court for a decree changing names as follows: present name KENNETH WILLIAM FRISCHE, proposed name KEN FRISCH. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of KENNETH WILLIAM FRISCHE should not be granted. NOTICE OF HEARING Date July 31, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 18, 2001. Mike Morns, Clerk for Gordon Park-Li Deputy Clerk June 20, 27, July 4, 11, 2001. L# 353801

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321608 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: JUDITH ANNE BRYAN filed a petition with this court for a decree changing names as follows: present name JUDITH ANNE BRYAN, proposed name JUDY B (no capitalization). THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 30, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 23, 2001. Ronald E. Quideachy, Judge of said Superior Court June 20, 27, July 4, 11, 2001. L# 353802

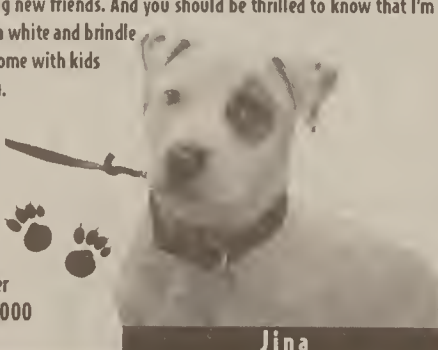
ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321092 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: LESLIE H. SIBSON filed a petition with this court for a decree changing names as follows: present name LESLIE H. SIBSON, proposed name LENI LENNIE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 16, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 7, 2001. Ronald E. Quideachy, Judge of said Superior Court June 20, 27, July 4, 11, 2001. L# 353803

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321709 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: EMILIE JEAN WILSON & THOMAS ALAN GOAD II filed a petition with this court for a decree changing names as follows: present name EMILIE JEAN WILSON, proposed name EMILIE WILSON VALENTINE, present name THOMAS ALAN GOAD II, proposed name THOMAS HAWK VALENTINE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 7, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 7, 2001. Ronald E. Quideachy, Judge of said Superior Court June 20, 27, July 4, 11, 2001. L# 353804

Jina (#136513) Hi there - my name is Jina and I think I'm the cutest pooch around! That's what I'm told, anyway. I'm a little over a year old and am quite enthusiastic and very excited to find my outstanding adopters! I know you're out there and waiting for just the right time to bring me home with you. I'm certain that we will have a great time together snuggling, playing fun games and meeting new friends. And you should be thrilled to know that I'm super smart, very sweet and sometimes a little silly. I'm a white and brindle Pit Bull mix weighing 56 lbs. and will be happiest in a home with kids over 7 years old (I can be a little jumpy when I'm excited). Come on down and let's meet! (Special care adoption).



The San Francisco SPCA - Maddie's Pet Adoption Center
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www.sfsPCA.org



Jina

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\$675 CASTRO/EUREKA VALLEY (Castro @ Ouncan) to share with 34yo GM. Deck, parking, D/W W/D. Prefer someone who works during the day. Small two bed room. I am a singer in Beach Blanket Babylon and work in the evening. The apartment is located at the end of a cul de sac. There is a beautiful view from the balcony. (#29525) — We have over 600 rooms in San Francisco! — **RENT TECH 863-7368** or www.renttech.com. Fee/Guarantee.

\$700 DIAMOND HEIGHTS (Diamond Heights Blvd @ Clipper) to share with 40yo SM. Deck - Yard - H/W Floors - Parking. O/W - W/D - room comes with TV New Bed if needed. Pool in back. Remodeled kitchen (#29510) — We have over 600 rooms in San Francisco! — **RENT TECH 863-7368** or www.renttech.com. Fee/Guarantee.

\$700 NORTH BEACH/TELEGRAPH HILL (Mason ST @ Green) to share with 30yo SF. (#29549) — We have over 600 rooms in San Francisco! — **RENT TECH 863-7368** or www.renttech.com. Fee/Guarantee.

\$700 Russian Hill shr 3 Br w/ freeloader. You provide toothpaste, groceries, toilet paper, cleaning products & beer. Not ready for a dependent. Try www.easyroommate.com. (800) 877-2557

\$750 NOE VALLEY (Eureka @ Ounglass) to share with 37yo SF. Yard F P. Bay windows and fireplace in the room. Back yard very accessible to public transportation, but street parking is too difficult. The room may be rented furnished or unfurnished. There is also a second room that may be used as an office. Easy access to South Bay. (#29486) — We have over 600 rooms in San Francisco! — **RENT TECH 863-7368** or www.renttech.com. Fee/Guarantee.

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\$795 Near SFSU includes utilities. Share 2 bedroom, 1 bath two-level garden villa w/ 1 female. Prefer mature Male/ Female (415) 334 1142.

\$800. North Beach. Furnished room with view in North Beach flat washer/dryer, storage, garage, large closet, private entrance, deck, sunroom; cat ok; near transit #6447. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$800. Sunset Sunny room in Sun set apartment. Large closet, private phone line, storage, pets ok. Off-street parking, near shops, beach and transit. #6411. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$800 TWIN PEAKS (Dellbrook Avenue @ Panorama Drive) to share with 33yo SM. Deck - H/W Floors - D/W - W/D - I am looking for a responsible, easy going roommate. Someone who will pay the bills on time, respect me and my things, etc. yet still have a sense of humor. I'll try to return the favor. There is very easy on street parking and easy access to 36 bus. (#29552) — We have over 600 rooms in San Francisco! — **RENT TECH 863-7368** or www.renttech.com. Fee/Guarantee.

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Guitarist/backup vocalist wanted for established trio. Slint, Juno, Throwing Muses, Fugazi, Idaho, Husker Du, Jawbox, AMC, etc. Be able to handle complex chords, odd times and the occasional cathartic maelstrom and/or ballad. Daryl (415) 221-1058.

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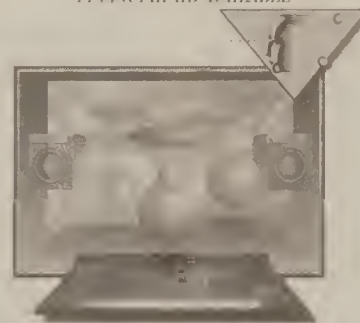
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The New Leaders Project (NLP) is looking for you! The NLP is an innovative nine-month program sponsored by the Jewish Community Relations Council that helps committed individuals further their development as Jewish and civic leaders. We are seeking 15-20 dynamic, talented individuals ages 25-40 with leadership experience in either the Jewish or civic communities (or both) to be part of the next class which starts in September 2001. Selected individuals will learn from a wide array of community leaders, broaden their own leadership repertoires, engage in meaningful community service, and find ways of integrating Jewish values into current professional and volunteer leadership roles.

To learn more about the NLP and to receive an application, please call Maria Kolman, Program Director at (415) 957-1551 ext. 109. Applications are due by August 10, 2001.

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